

Bell Shakespeare Online Resources

AS YOU LIKE IT - ONLINE RESOURCES

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ABOUT BELL SHAKESPEARE

2015 is a very exciting year for Bell Shakespeare—it's our 25th anniversary!

Founded in 1990 and beginning life in a circus tent, Bell Shakespeare has grown into Australia's national touring theatre company playing to over 80,000 school students every year in theatre complexes and school auditoria all over the country. Add to that another 75,000 online and you'll see that our outreach is unrivalled.

So how are we celebrating our 25th birthday? With a stunning line-up of popular Shakespeare plays.

The year begins with the lyrical romantic comedy *As You Like It* directed by Peter Evans and featuring John Bell in the role of Jaques. This will play in Sydney, Melbourne and Canberra.

Hamlet is our big national tour of some thirty venues. It will be directed by Damien Ryan, whose *Henry V* in 2014 was such a resounding triumph. In the title role we have Josh McConville, one of the most dynamic performers of his generation.

The Tempest, one of Shakespeare's last plays, will perform in Sydney. John Bell will direct this magical, mystical fable with a superlative cast of actors, headed by Brian Lipson as Prospero.

Our dedicated youth production in 2015 will be *Romeo And Juliet*, performed by our 2015 Players under the direction of James Evans, whose *Macbeth* in 2014 was such a success with school audiences. As with *Macbeth*, this will be a 90-minute, no-interval adaptation and will perform at Sydney Opera House and Arts Centre Melbourne. It is sure to sell out fast, so we urge you to book early!

The Players will also take to the road with their Actors At Work productions, touring the country with the dark depths of *Macbeth: Undone* and the hilarious heights of *Midsummer Madness*. Both shows are tried and true favourites with students.

We're also excited to launch our new online resource with ABC Splash, *Shakespeare Unbound*. These 12 scenes from six of Shakespeare's most famous plays are paired with commentaries from the director and cast, and will prove invaluable for students and teachers alike, allowing unfettered access to Shakespeare's works performed by Australia's best-known theatre actors.

Alongside these productions we'll once again offer Student Masterclasses, Artist in Residence, the Regional Teacher Scholarship and teacher Professional Learning.

We wish you a happy and fulfilling year of Shakespeare in the year ahead.

John Bell AO and Peter Evans
Co-Artistic Directors

Bell Shakespeare highly values its partnerships with all the organisations that support our mainstage productions including BHP Billiton, Australian Unity, Foxtel, Wesfarmers Arts, Visa, Avant Card, Fairfax, NewsCorp, Aesop, BJ Ball Papers, Flourish Flower Merchants, Fresh Catering, Gilbert + Tobin, Google, Hotel Hotel, Hungerford Hill, Parker & Partners, Special T Print, CBRE, EY, Bill & Patricia Ritchie Foundation, Collier Charitable Fund, Crown Resorts Foundation, Gandel Philanthropy, Ian Potter Foundation, Intersticia Foundation, James N Kirby Foundation, Limb Family Foundation, Packer Family Foundation, Scully Fund, Tim Fairfax Family Foundation, Vincent Fairfax Family Foundation, Weir Anderson Foundation, Arts NSW, Australia Council for the Arts, the Department of Education and Training, and Sydney Harbour Foreshore Authority.

AS YOU LIKE IT CAST, CREATIVES AND CREW

CAST

Rosalind	Zahra Newman
Orlando	Charlie Garber
Oliver	Dorje Swallow
Celia	Kelly Paterniti
Touchstone	Gareth Davies
Audrey/Amiens	Abi Tucker
Phebe/Lord/Forest Lord	Emily Eskell
Silvius/Charles/Lord/Forest Lord	George Banders
Jaques/Le Beau	John Bell
Adam/Corin	Tony Taylor
Duke Senior/Duke Frederick	Alan Dukes

CREATIVES

Director	Peter Evans
Set Designer	Michael Hankin
Costume Designer	Kate Aubrey-Dunn
Lighting Designer	Paul Jackson
Lighting Realiser (Melbourne)	Tom Warneke
Musical Director & Composer	Kelly Ryall
Associate Sound Designer	Nate Edmondson
Movement Director	Scott Witt
Directing Secondment	Joanna Pidcock

CREW

Stage Manager	Eva Tandy
Assistant Stage Manager	Liam Murray
Head Electrician	Roderick Mackenzie
Head Mechanist	Alan Logan
Head of Audio	Camden Young & Chris Leary
Costume Supervisor	Jude Loxley
Dresser/Costume Maintenance	Corinne Heskett
Costume Cutter	Amanda Carr
NIDA Production Student Placement	Ceilidh Newbury
Set built by	Planet Engineering, MNR Construction & Pattons
Scenic Art by	Scenografic Studio
Lighting supplied by	Clearlight Show

SYNOPSIS

Two pairs of warring brothers provide the driving force for the plot of *As You Like It*. We first meet Orlando, the charming and handsome younger son of Sir Rowland de Bois. When Sir Rowland died, he left his eldest, Oliver, to raise Orlando. Oliver hates Orlando and leaves him uneducated and neglected. Orlando, in conversation with the faithful old family servant, Adam, vows that he will 'no longer endure it.' (Act 1, Scene 1) To prove himself and make enough money to move away, he has entered a wrestling competition against Duke Frederick's champion, Charles.

This Duke is actually a usurper, having exiled his elder brother, the rightful Duke Senior. A number of the old Duke's loyal courtiers have followed him to the Forest of Arden, where 'they live like the old Robin Hood of England.' (Act 1, Scene 1) However, Duke Frederick allowed Duke Senior's daughter, Rosalind, to stay behind to be company for his own daughter, Celia. We meet the two inseparable girls on the day of the wrestling, where they watch Orlando defeat Charles. Rosalind, enthralled by him, gives a necklace to the speechless and overwhelmed young man. A courtier, Le Beau, warns Orlando to flee the city as the Duke is now determined to punish him. On returning home, a terrified Adam informs Orlando that his brother, hearing news of his victory, intends to murder him that night. Old Adam offers Orlando his secreted life savings and together they flee.

Alone with Celia, Rosalind confesses her love for Orlando. The paranoid Duke bursts in on them, banishing Rosalind forever, on pain of death. Celia's futile pleas for mercy turn to furious loyalty when Frederick leaves. The girls conspire to escape the court together and seek Rosalind's father in the forest. To conceal their feminine vulnerability on the road, Rosalind, the taller of the two, decides to dress as a boy. She will take the name Ganymede, and Celia will become his sister, Aliena. Celia persuades her father's jester, Touchstone, to join them in their flight.

In the Forest of Arden the exiled Duke and his companions contemplate the virtues of the simple life, and enjoy mocking 'the melancholy Jaques'. (Act 2, Scene 1) Jaques, a traveller and misanthrope, mourns the necessary hunting of stags that feed the group and is engaged in ongoing philosophical arguments with the Duke.

Back at court, Duke Frederick orders Oliver to find Orlando and seizes the de Bois land and goods from him.

Ganymede (Rosalind), Aliena (Celia) and Touchstone arrive in Arden, meeting two local shepherds, old Corin and the young Silvius who is desperately in love with a shepherdess, Phebe. Ganymede agrees to buy the cottage, flock and pasture of Corin's master and live on the land.

Near death from exhaustion and hunger, Orlando and Adam arrive in Arden. Coming across the Duke's party dining in the forest, Orlando attacks them demanding their food and drink. He is subdued by the calm hospitality of the Duke who asks him to bring Adam to their feast and welcomes him to their woodland court.

Rosalind and Celia come across some very bad love poetry that Orlando has been leaving pinned to the trees, in praise of Rosalind's beauty. When they find him in person, Rosalind maintains her masculine disguise as Ganymede. She persuades the dubious Orlando that she can cure him of his love if he comes each day to court her by the name of Rosalind.

Meanwhile, Silvius is devastated that Phebe will not return his love. Rosalind overhears them arguing and counsels Phebe to accept her suitor: 'Sell when you can, you are not for all markets.' (Act 3, Scene 5) Inconveniently, Phebe falls instantly in love with 'Ganymede', and ends up sending the hapless Silvius with her messages of love to 'him'. Touchstone attempts to grab his share of the forest romance by wooing Audrey, a simple goatherd.

When next 'Ganymede' and Orlando meet, Rosalind chastises Orlando for the fickle nature of male love, and has 'Aliena' play the priest in a mock marriage ceremony between the 'boys'. This infuriates Celia, who upbraids Rosalind: 'You have simply misused our sex in your love-prate.' (Act 4, Scene 1) Their conversation is interrupted by the arrival of Oliver, who recognises Ganymede as the 'boy' Orlando had sent him to find. The brothers have made their peace following Orlando's brave rescue of the sleeping Oliver from the jaws of a lion. Oliver's story of Orlando's courage and the wound the lion gave him causes Rosalind to faint, blowing her masculine cover with Oliver. Oliver, however, is preoccupied with Celia.

Orlando, his injured arm in a sling, is assured by Oliver that his love for Celia is genuine, which only exacerbates Orlando's frustration that he cannot have his Rosalind. Ganymede makes a promise that through her magician

uncle, who dwells in the forest, the true Rosalind will appear tomorrow. Ganymede also persuades Phebe to promise that if ever she refuses to marry him (Ganymede), she will accept and marry Silvius, 'and you shall be married tomorrow.' (Act 5, Scene 2)

Everyone assembles the next day, to witness Ganymede's 'miracle'. Hymen, the Roman god of marriage appears and unveils the true Rosalind. Duke Senior, her father, is overjoyed. Just then, Orlando and Oliver's other brother arrives with news that Duke Frederick, on his way with an army to kill his brother, met with an old hermit and was converted to peace and isolation. The rightful Duke's title and land is restored. Hymen marries Rosalind to Orlando, Celia to Oliver, Phebe to Silvius and Audrey to Touchstone, blessing their unions through song.

BACKGROUND TO THE PLAY

Less well-known these days, there was a time when *As You Like It* was Shakespeare's most beloved comedy. The Victorians, in particular, thought of Rosalind as the picture of perfect womanhood. Essie Jenyns, who was Australia's first really big stage star, was most popular in the role of Rosalind in productions from around 1885, and thousands of postcards of her in costume were bought by her adoring fans. (Pictures of these can be found in the National Library of Australia archives: <http://nla.gov.au/nla.pic-an23447530>). Other famous Rosalinds include Vanessa Redgrave, Helen Mirren and Deborah Mailman.

The genre of this play is not simply comedy; it falls into a sub-genre known as 'Pastoral'. Historically, this meant stories about shepherds and shepherdesses, but more broadly it meant romantic tales set in the countryside, with noble and low-born folk intermingled. As a dramatic form it was enormously popular for a period early in Shakespeare's career, but by the time of *As You Like It* (1599), pastoral was dropping out of fashion. The appearance of Hymen at the conclusion shows Shakespeare dabbling in Masque, which was a courtly entertainment involving music, dance and ritual recitation with no real plot. Court Masques were becoming increasingly popular at this time, and became the chief provenance of Shakespeare's rival Ben Jonson in collaboration with the designer Inigo Jones.

The actual source of the plot is a very straightforward adaptation of *Rosalynde*, a popular prose romance by Thomas Lodge published in 1590. A few names are changed, and Shakespeare invents the characters of Jaques, Touchstone and Audrey. Whereas Lodge's story concludes with a battle between the Dukes, the usurper's bloodless conversion in Shakespeare's version keeps the mood purely romantic. 'If you like it, so...' are the first words of Lodge's tale.

As is the case with so many of Shakespeare's plays, *As You Like It* may ostensibly be set in France, but the woodland he creates is very much grounded in his local Warwickshire. Lodge had already anglicised to Arden his source's reference to the French Ardennes. Arden is the forest near where Shakespeare was born and raised, and from which his mother, Mary Arden, took her name. Of course, the throwing in of dangerous snakes and lions is a stretch for Warwickshire.

Jaques' famous 'All the world's a stage' speech is often quoted to demonstrate Shakespeare's attachment to things theatrical, and perceptiveness about the truth that is found in performance. However, he is likely to have been paraphrasing Desiderius Erasmus, who wrote in his book *In Praise of Folly*, 'Now, what else is the whole life of man but a sort of play? Actors come on wearing their different masks and all play their parts until the producer orders them off the stage, and he can often tell the same man to appear in different costume, so that now he plays a king in purple and now a humble slave in rags. It's all a sort of pretence, but it's the only way to act out this farce.'

In Shakespeare's day it was far from unknown for women to get around the restrictions on their lives by passing themselves off as men. Some were not discovered until after their deaths but others, such as Moll Cutpurse (Mary Frith), celebrated in Thomas Dekker's play *The Roaring Girl*, moved between masculine and feminine personas.

There is a popular tradition that Shakespeare himself played Adam, but the evidence is anecdotal and first recorded late in the seventeenth century after all those who could corroborate it had died.

Rosalind's choice of the name Ganymede for her alter-ego is a joke that would have been picked up quickly by the original audience. In Greek mythology Ganymede was a human boy who was so beautiful that Zeus brought him to Olympus to be his cup-bearer at feasts. As such, it was also an Elizabethan nickname for the younger partner in a homosexual relationship. Orlando's name would have connotations of old tales of chivalry, echoing the poems *Orlando Furioso* and *The Song of Rowland*. De Bois means 'of the woods'.

The song, 'It was a lover and his lass' was printed in Thomas Morley's *First Book of Aires* in 1600. Songs were often interposed in plays, rather than necessarily being written specifically for that show, and sometimes appear in more than one play.

As You Like It is usually dated at 1599, a year of extraordinary output from Shakespeare which also saw him write and perform *Henry V* and *Julius Caesar*, and begin work on *Hamlet*. What was to become the famous

Globe theatre also opened that year on the South side of the river, beyond the official London city limits. Shakespeare's previous playhouse, the Theatre, was dismantled on 28 December 1598 after a dispute between the company and their landlord. The timber from the Theatre was secretly carried across the Thames and eventually rebuilt as the Globe.

Despite being registered for publication in 1600, the only extant version of the play is in the First Folio, that is, the book of Shakespeare's 'complete works' compiled by fellow sharers in his company John Hemmings and Henry Condell. It was published in 1623, seven years after Shakespeare's death.

KEY CHARACTERS

ROSALIND

In a theatrical system where female roles were generally smaller, as they were being performed by the less experienced actors, Rosalind speaks 25% of the play. She has long been acknowledged as one of Shakespeare's great virtuoso roles. It is her propensity to shift between astonishing subtlety and complexity of thought (such as in her destruction of Orlando's idealised vision of love or Jaques' self-aggrandising melancholy), and her passionate, immature and almost pathetic ability to give herself over so fully to her own infatuation with Orlando, that makes her appeal to so many people. It is impossible to overstate how much she was adored in the Victorian period, when all the great actresses were measured by their Rosalinds. Once Celia has made the decision that the two of them must disguise themselves and escape into the country, it becomes Rosalind, and her refusal to abandon the disguise, who drives the play. However, her influence over the text extends much further than the directing of the plot. Her major contribution is to *challenge* everyone and everything, including the audience. The one long scene (Act 4, Scene 1) in which, as Ganymede, she and Orlando have all the time they wish to flirt and jest, challenges ideas about where truth is located, as she works toward a truer form of love by lying in just about every way possible. With her complicated and fluid blurring of gender boundaries she calls into question everything that people think they know about how attraction works, and what to expect of love. Her expression of 'masculine' traits when she is openly a woman (quick thinking, courage and argument) and 'feminine' traits when she is in her male persona (weeping and fainting at the sight of blood) only serves to show how inadequate these categories are in describing a full human being.

CELIA

Watching the first few scenes it would be easy to believe that Celia is the central heroine of this play. Celia has a fascinating series of relationships in the play. She has a difficult role as daughter to a paranoid and despised Duke who has banished his own brother and alienated many among the old court. Loyalty is so integral to her character, though, that she snaps at Touchstone when he dares to criticise one of Duke Frederick's knights, 'My father's love is enough to honour him. Enough.' (Act 1, Scene 2) Yet her best friend and cousin, Rosalind, is suffering deeply in the absence of her family and the injustice that has befallen them, for which Celia's father is to blame. When an opportunity to choose between her loyalties presents itself, her response is instantaneous and simple – she will join Rosalind in exile. In a play that toys so ambiguously with gender, it is fitting that Shakespeare makes the only real rival to Orlando in Rosalind's heart a woman. As Rosalind becomes more vocal and prominent, Celia slips further and further into silence, until she speaks not a single line in the final act. And yet actors in the play all seem to agree that her embodied presence is vital for the play to progress as it does. As such, she is an excellent reminder that a performance is more than the words on a page, and characters continue to generate meaning through all the other things, besides voice, that they bring onto the stage.

ORLANDO

It is not Rosalind that the audience is introduced to first, but Orlando. Orlando is noble, virtuous, brave, consistent, quick-witted, selfless and deeply faithful, but what makes him remarkable is that he is all of these things purely by instinct. He is the model of the natural, rather than the cultivated gentleman. He has not been 'taught to make anything' (Act 1, Scene 1) of himself and only two influences have perhaps contributed to his personal character – one is his father's 'spirit' which, in a deeply moving thought, he says he thinks is within him (Act 1, Scene 1), the other the old servant Adam. Adam and Orlando's reciprocal loyalty is a way to indicate immediately to the audience the young man's worth, both because of Adam's devotion to him, and Orlando's abandoning of class structure in order to look after his servant. It is true that Orlando functions primarily as a foil to Rosalind, but their scenes would not work unless he was the right kind of foil. Rosalind's diatribes could become overwhelming or appear mean without Orlando's patient gift for listening and generosity in feeding her passionate wit. Sometimes it is a good student that makes a good teacher.

OLIVER

Oliver's instant conversion from villain to good man is one of several miraculous transformations that occur in the play. In his early scenes he serves as one of the illustrations of the degradation that has bred in the usurper's court, where goodness, virtue and selflessness are to be despised and brutality, self-interest and vice rewarded. He is in need of the purgative power of the forest. Though his appearance in the Arden scenes is brief, he gives the clearest picture of the almost magical power of the location, but also of love, as his abrupt and absolute devotion to Celia provides and proves his redemption.

JAQUES AND TOUCHSTONE

This odd pairing of the man who seeks to be seen as more of a courtier and the man who seeks to be less of one has no function at all in advancing the plot of the play, and yet is crucial to its mood and the elicitation of its themes. Jaques' function is to pose a strong contrast to the abundant optimism of the second half and to question the social fabric of the 'real' and 'forest' courts. We learn that he is probably one of the lords who has put himself into voluntary exile with the Duke in Arden and that he has left behind a somewhat dark past in the court – the Duke says he has 'been a libertine' (Act 2, Scene 7), riddled with vice and disease, making a mockery of his desire to 'cleanse' the world of its evils. In refusing to be reconciled into the play's joyous conclusion he can make the audience pause to consider why we accept everybody else's paths are so similar. Is marriage and reincorporation into civilized, patriarchal society the only outcome we find appropriate or even possible for a story?

Like Jaques, Touchstone is a key character used by Shakespeare to spoof the two genres he is dealing with – the romantic love story and the pastoral debate between court and country. Touchstone riddles effortlessly and bawdily with the poetry written by Orlando to Rosalind, even using his own past sexual 'capers' with the likes of 'Jane Smile' to satirise the foolish excesses of romantic love (Act 2 Scene 4). However, his escapades with Audrey, who he chases purely for her 'foulness' and the expectation of her 'sluttishness' (Act 3, Scene 3) (sluttish in this period meant dirty or unkempt, not sexually loose), result in a divine bond of marriage, solemnised by the god Hymen himself and therefore carrying a weight of genuine responsibility, even through 'winter and foul weather' (Act 5, Scene 4). Touchstone's name is full of Shakespeare's typical playfulness. Its literal meaning reflects the central idea of the play, a touchstone is a substance on which gold is rubbed to test its true value as gold or fool's gold, which is precisely what Rosalind is doing with Orlando's love – testing its truth. Touchstone himself is also used by other characters to make an assessment of their comparative worth: Jaques, Orlando, Corin, Audrey, Rosalind and Celia (and in some productions, William) all test themselves against him.

THE DUKES

By contrast with the pair above, the two Dukes are almost entirely plot functionaries. Nobody watches As You Like It to find out what happens to these figures, who ostensibly have the highest rank and the greatest potential for conflict. However, rather than being solely facilitators of getting everyone into the Forest of Arden and then out of it again at the end, both Dukes give a solid framework to the play's treatment of many of its core issues. They speak with directness and clarity about loyalty, family, and how to measure the value of the world and people around them. They also demonstrate the difference between a generosity of spirit that works to create a place inclusive of all, and its opposite, that drives people away.

THE PEASANTS: PHEBE, SILVIUS, CORIN, AUDREY

It is the peopling with these minor characters with no place at all in the Court that positions this play as a Pastoral, or perhaps a light satire of one. However, they are much more than merely a backdrop to the antics of the noblemen. They create the world that is the source of transformation for all. They are both mocked and loved by the play, for though they are presented as simple and unsophisticated, not one of them lacks a good heart. Phebe also has an important role to play in further complicating the unstable gender systems so fundamental to the play's concerns: she falls in love with a girl disguised as a boy. This quirk of harking back to the pastoral genre means that there is an inversion of the usual written forms in this play. Usually upper-class characters speak in blank verse and lower-class in prose. Here, because Rosalind and Orlando's banter is as much comedy as romance, they conduct their trysts in prose, while the simple shepherds Phebe and Silvius, following the purer traditions of romantic pastoral, are gifted with classically structured rhetorical verse.

THEMATIC CONCERNS OF AS YOU LIKE IT

The entire thematic structure of *As You Like It* is based around doubles, pairs, mirror images and antithesis. This comes out in all kinds of areas, in setting, character language and structure. To engage with the dramatic concerns of this play is to work along a chain of double images.

THE COURT / THE FOREST OF ARDEN

Perhaps the most obvious antithesis in this play is the contrast between the Court of the usurping Duke Frederick and everything that goes on in the Forest of Arden. The juxtapositions between city and country, civilization and nature, rules and freedom are all obvious, but also to be considered is the difference in the kind of life to be had for members of the nobility. When we first meet the exiled Duke he famously speaks of how much he has found to value in his new life, which is only possible through giving up what he used to have: 'And this our life exempt from public haunt / Finds tongues in trees, books in the running brooks, / Sermons in stones and good in everything.' (Act 2, Scene 1) Shakespeare has a trick he enjoys where the key to unlocking a play is sometimes planted in a casual line from a minor character. In this case, the Duke has told us that the characters will be finding important things exactly where you *don't* expect them. Which includes love. Touchstone spends some time weighing the pros and cons of the two worlds in 3.2, but the play comes down quite clearly on one side in the argument. Arden is everything the Court is not: free, unstable, embracing of difference and ambiguity, full of vigour, passion and desire.

BROTHERLY HATE

Shakespeare wrote pairs of brothers into many of his plays: *Hamlet*, *Titus Andronicus*, *King Lear*, not to mention the two pairs of twins in the *Comedy of Errors*. More often than not they try to kill each other. His brothers are rarely a matched set, usually more like distorting mirror images. The myth of Cain and Abel and the first murder had a strong hold on literature and the public consciousness in this period, so the significance should not be underestimated of the way, in this version, Arden is capable of acting as the healing reflection of Eden. Returned to this ideal garden world brothers can end their story a different way, transformed and reconciled.

SISTERLY LOVE

Over and over again Shakespeare wrote a pair of comic roles for two young women, one of whom is mentioned as being tall and fair, the other short and dark (Beatrice/Hero, Helena/Hermia, Princess of France/Rosaline, Portia/Nerissa, Luciana/Adriana). What this tells us is that Shakespeare, who was writing for specific actors working for the Lord Chamberlain's Men, had two brilliant boys on the team who between them made a dazzling comedy double act that the audience would return again and again to see. Here we see them as Rosalind and Celia, and their symbiotic friendship, 'dearer than the natural bond of sisters' (Act 1, Scene 2) provides an anchor for the play, 'and never two ladies loved as they do.' (Act 1, Scene 1) Most of the assertions of love, however, are on Celia's part, and she is the one prepared to give up everything rather than be parted. Celia's protestations to Rosalind in their early scenes together more closely resemble the vows of lovers than friends, and several other characters comment on their extreme closeness. Does Rosalind break Celia's heart by falling in love with a man? Celia certainly seems hurt when she says 'You have simply misused our sex in your love-prate.' (Act 4, Scene 1) The openness of the text, and the style of emotional and courtly speech in Shakespeare's period (in which formal compliments and expressions of friendship drew on the same language and imagery as romantic declarations) means that it would be an overreach to assume that Celia is in love with Rosalind, but neither can the possibility be absolutely ruled out.

EXILE / BELONGING

The tension continues throughout this play between people being pushed out and being brought in. The exiles and runaways paradoxically need to be excluded from their conventional places of birth and upbringing before they can find somewhere they are accepted. Exile tests a person's character, their loyalties and their resilience, but crucially, their ability to forge new relationships. It also destabilises hierarchies. One of the unexpected things to be found in the forest is a loving home.

MASCULINE / FEMININE

The gender play in *As You Like It* is as sophisticated as it ever gets in Shakespeare. Beyond the common theatrical trope of young women gaining access to the world by dressing as men, and bearing in mind that all the female roles in Shakespeare's company were played by males, what Shakespeare's original audience would have seen was a boy playing a girl playing a boy playing a girl. While representing this has become harder since unisex clothing became fashionable in the 1960s, modern productions have also become more open to the idea that gender ambiguity might in itself be appealing. Or rather, they have returned to that idea, which seems to be strongly present in Shakespeare's time, and then suppressed by later, more rigid eras. There are more subtle gender ambivalences to be found in the text. The medieval literary tradition of courtly love called upon the man in the relationship to take on behaviours traditionally ascribed feminine, and it is this tradition that Rosalind mocks in 3.2 when she says Orlando should have 'A lean cheek, which you have not, a blue eye and sunken, which you have not.'

DISGUISE REVEALING TRUTH

The key plot mechanism in this play relies on people being deceived by externals. If no one believes Rosalind is a boy, or Celia is a lowly shepherdess, then not only would the plot not progress, but the cousins would have no means of judging the authenticity of Orlando and later Oliver's love. The idea of a mismatch between someone's presented face and their true self is at the core of many of Shakespeare's plays, along with the question of who has the skill to see through the mask. In the case of this play, it is not about a deceiver putting on a fair face in order to do harm, but that a disguise can be liberating to the person who wears it. Transformation happens when someone ceases to be themselves, as they were, in order to become their higher or more authentic self. The most prominent of the many positive transformations in this play are facilitated by disguise and deception.

HIGH CLOWN/LOW CLOWN

Shakespeare specialised in wise fools. He often wrote them in pairs, in which one is the educated, sophisticated wit, and the other the bumpkin. Thus Feste is counterpoised with Sir Toby Belch, Parolles with Lavatch, and so on. Here the intelligent but pretentious Jaques has numerous direct encounters with the would-be-clever Touchstone.

It is the privilege of the fool to speak the truth, because a fool is not perceived as a threat. There is an element of suspecting the fool of being touched by a divine hand and therefore being respected, seen in cases like the Russian concept of the yurodivy (literally a holy fool), but for the most part it is the fool's lowly and excluded place in society that gives protection. But as Machiavelli would say, distance gives perspective. It is those pushed out of the centre who have the space to observe its knotty innards. In this play, everyone gets pushed out of this ostensibly powerful centre. Does that mean that fools rule in the forest? When everyone is excluded, perhaps this is precisely where the fool can find his place. It is set-piece speeches by Jaques ('All the world's a stage' (Act 2, Scene 7)) and Touchstone ('Upon a lie seven times removed' (Act 5, Scene 4)), curiously both based around the idea of seven stages, that have been among the most celebrated in the play.

The wisdom of Shakespeare's fools has long been recognised. Less noticed has been their fraternity with others on the margins. The characters Shakespeare charges with speaking great or uncomfortable truths are usually marginalised figures: fools, bastards, (presumed) lunatics, shrews... and of course, actors. It says something powerful that when he had something deeply wise to say, he chose to imagine himself into the position of those who were mocked, ignored or rejected by his society.

THE PARADOXES OF LOVE

This play gets away with being so intensely, unashamedly romantic through mocking the many conventions of love literature that were understood and popular at the time. Sonnets were the appropriate form for love poetry, and all good educated lovers should write them, which Orlando does. However, he writes bad ones. Rosalind pokes fun at how little he resembles a proper courtly lover: he looks much too healthy and well groomed (Act 3, Scene 2). Both Rosalind (Act 4, Scene 1) and Phebe (Act 3, Scene 5) scoff at the highly conventional idea that a lover could be killed with an unkind look. Despite confessing to Celia how very completely in love she is, Rosalind in the guise of Ganymede makes a point of debunking the whole idea: 'Men have died from time to time and worms have eaten them, but not for love.' (Act 4, Scene 1)

More broadly, this play showcases all the many ways that our expectations of love are full of contradictions and paradoxes. We are expected to fall in love at first sight, and yet stay in love forever. Love is supposed to be pure and spiritual (observe Celia's teasing Rosalind about Orlando's kisses that 'a nun of winter's sisterhood kisses not more religiously; the very ice of chastity is in them.' (Act 4, Scene 4)) and yet is frankly admitted to be located in the heat of the body and the desire for sex: 'You may put a man in your belly' (Act 2, Scene 2). Is it when Orlando meets Rosalind that he genuinely falls in love with her, or not until he gets to know her, without knowing that he is getting to know her? The love puzzle and the gender puzzle are inseparable.

INTERVIEW WITH DIRECTOR PETER EVANS

What is this world?

With *As You Like It* there are three important bits: there's the court, there's the forest and then there's also the stage. The meta aspects of the play are very important. The theatricality and the acknowledgement that we are putting on a play. The world of our play is some kind of theatre in which a group of people is putting on *As You Like It*, possibly with things that they can find. We have the basket on stage, we have a ladder on stage, and all the back canvases, and some of the props and things, and some of the costumes come out of the basket. I wanted to have a fashion to it. The costumes work between the '30s and the '60s. So because they found all that stuff in a sense the production is at one remove, so I get to enjoy all these elements without having to set it in a particular period.

The forest for me is not real. It's a kind of liminal space in which people find themselves or are found. So we want to allow that dreamscape, or a liminal weirdness to live in there also. And so our forest is very poetic and very beautiful and pretty, but the way we work physically in the space, too, is very much like a dream. We're not trying to make it real.

What is there to love?

It's an incredibly warm play, it's got a massive heart at the centre of it, and it's a play about love and it looks at love from lots of different angles through the various couples. The female voice in the play is huge – it's driven by this astonishing character who is endlessly fascinating. All the other characters are wonderful too, but there is a very strong feminine energy in the play that's a lot of fun.

The court is promising one kind of play, that once Rosalind falls in love and is banished to the forest, changes into a completely different kind of play. It's a difficult play, trying to keep the thing complete while at the same time allowing all the multifarious aspects of it that Shakespeare's so wonderful at. This is also beautifully structured, but seemingly chaotic, seemingly on the edge of the whole play going in another direction. It feels like the central characters take the play and decide to go off in another direction, so it's a wonderful actors' play.

The business of making a character

We talk over quite a long period, and that becomes quite influential over design, etc. But once you're in rehearsal it's a kind of a sneaking-up process. We sit round the table, we work on the text and we keep things incredibly open so that all ideas are available. With Shakespeare we have to spend quite a lot of time just making sure we know what we're saying; we've looked at all the possibilities of what someone could mean, and then as a group we make decisions about what's the best for the story that we want to tell. And then that moves through onto the floor. The director's job is often to be a sounding board. Supportive but very clear eyed. Then you just tend to refine and refine, and create more detail as the words get off the page and into their mouths and into their bodies.

Rosalind and Orlando

They're it, they're the point. That's what we've worked the hardest on and that's where the magic is. And that's magnificent. For me it's about trying to honour all the things that are period specific, like the courtly language and some of the conventions, but making it absolutely contemporary in the way that we do it. The characters know that they are adopting a certain language, so then you can be very contemporary with it because the characters themselves are in the game. At the same time we can have the clarity and we don't need to apologise for anything. The scenes are brilliant; once you work hard enough on them they just fly. The speed at which Rosalind thinks and at which her mouth moves, it's exhilarating. You're watching this astonishing brain that Shakespeare has written. She lives somewhere independently of this play, she's a fully formed thing.

Orlando is incredibly idiosyncratic, very smart but also sometimes a bit of an innocent. The girls are always smarter than the boys in Shakespeare, so developmentally he's just a beat behind Rosalind. Certainly once she gets pushed out of the home she just grows up; the wisdom she has in those scenes is amazing. He's just a touch behind. He needs to catch up, but his heart is so true and his spirit and his bravery are so much that she knows not only how wonderful he is, but his potential.

Rosalind and Celia

It's very important in the first part of the play to get the status right – that Celia is the high-status character and Rosalind is the friend. And you must get that sorted because once you get to the forest Celia has about six lines. The start is making the status, but also making them best friends. She says that 'You and I are one' and we have to get across that that friendship is absolute. And we must believe in that absolutely. That way they can fight, and Celia can get pissed off, and all that stuff can happen. Similarly, when Rosalind falls in love, she falls in love at first sight and Celia doesn't understand that because she's not at that point in her life yet, she's still growing. She goes through the play mostly going 'I don't get what the big deal is, what's happening here?' Until she sees Oliver, and then it's her turn.

Flowers

The flower thing really took off. It's a way of making something very beautiful and very impactful but at the same time making it clear that this is not real. I want people to dream in it. There's this moment when they arrive in the Forest of Arden and we see them seeing this. This place is whatever you want it to be. It's a psychological dreamscape.

Truth or spin?

The prose sections tend to be structured incredibly tightly. A lot of the prose sections have a lot of antithesis and a lot of clauses within clauses, and so technically are just as difficult, in some ways more difficult, than the verse. It's about 50/50 in this play, so when it does drop into verse we try to note that. The people speaking verse tend to be the people who are most honest and direct and the people with the prose tend to be not necessarily lying, but trying to put things in a certain way. The verse often in this play is a truth-speaking thing.

INTERVIEW WITH ACTOR ZAHRA NEWMAN (ROSALIND)

Attractive androgyny

I feel like we're making discoveries. Rosalind's making sense but throwing up a lot of questions at the same time. I'm noticing how smart this person is and the pace with which she moves is quite challenging. The way that she finds herself, the way that she can set up a system so that she can fall into it but then wind her way out of it. I'm really loving the second half, I'm loving how playful she is and that she allows herself to get caught up in things. I'm trying to get fit for the speed of thought.

It's a question about women who play men in Shakespeare in general. What is that disguise? Especially in a contemporary context. I do think that the core of these stories is timeless, like the Greeks, like fairytales, like family dramas. But I feel like it's not satisfying enough to just go 'well men have more power, therefore if I just be a man then I'll have more power.' I'm thinking 'what do I represent?', but that is not an actable question. It's not a question that I can play in the doing of the story. It just has to do with how we choose to frame that part of the play. One thing I said very early on was I don't want her to go into the forest and have her not be sexy, and not be attractive, because people are charmed by her. I feel like androgyny has always been attractive. The reason they're so attractive is that it's not doing things that the clothes do, the way society tells us to look at things.

I looked a lot at image and attitude, Grace Jones, Janelle Monáe, Katherine Hepburn, mostly women who assume an androgynous feel, or who take on what is always assumed to be a masculine energy and made that sit side by side with them.

The court and the forest

For such a long time I felt stuck in the court, my instincts were feeling really jammed, and then I started reading a lot, anecdotes from other productions and other women who have played Rosalind and Celia. The first part of the play she doesn't talk, it's Celia's play. Celia's the heroine, she's the one making decisions, Celia's actually the person who drives the play. Instead of feeling trapped by that I realised that's what the play is: she doesn't have a voice, the court is a place wherein she has no agency. The environment doesn't allow for everything she has inside and cannot realise.

I don't want it to feel like two people. The biggest thing physically is that she becomes very free and the text allows for that, the text becomes so much more playful.

Verse and prose

What I've discovered this week is that the verse is supporting you, so trust it. I think we have a tendency in trying to contemporise the scene or the moment to play emotion, to pull it apart and try to play the emotions through it, and I think that's a trap because then you start breaking up the ideas, and then you don't hear the music, you don't hear how all these ideas compounded upon one another form this very specific, precise thing. Prose is much more about people building thoughts. Most of Shakespeare's mad characters speak prose, because it's about a lot of thoughts coming.

Celia

We were very conscious of the need for that friendship to be there. Celia's silence in the second half, those scenes with Orlando could not happen without Celia's presence. 'I'm going to do something dumb, ok I need to check with Celia. Celia's here', Celia's always going to be there. It's that clownish thing, where you check before you do something naughty. Those scenes, Rosalind wouldn't be able to take the leaps that she takes without Celia being there. It's really robust. It's not a relationship they have to work at, they just get it. We don't have to try to show them working at being friends, because they just are. The way that we're physically trying to build that relationship is that they're very free with each other. The idea of a friend who would die for you, it's such a romantic statement, but it's true. In the second half, I don't think Rosalind can continue unless Celia's there. Celia stops speaking in the fourth act, and we never talk again. It's so bizarre, and so I feel there needs to be something, some sort of acknowledgement.

Finding the role

Because I have the luxury of time (I've known I had the role for about a year and a half) I just read and read it and re-read it. And then I try to fill myself with every possible bit of fuel. Anything, I don't care. I think sometimes people get scared about knowing about other versions or reading about other people's interpretations. I'm not scared of that. I try to grab bits of everything, and watch a lot of stuff. I try to get a lot of visual things as well. And then with this, because of the text and because of the dexterity, I just try to keep fit.

It seems so clear to me that this is a contemporary woman, absolutely. This is walking down the street, Circular Quay having the exactly the same anxieties and hopes and dreams and conflicts within herself about what it is to love, and what it is to be someone's partner, and it is going to be tough, and you have to make choices.

INTERVIEW WITH SET DESIGNER MICHAEL HANKIN

Research

This is a very loose period show but more so in set design. [Costume designer] Kate has had to do far more detailed research, my world is a lot more timeless and up in the air. So on a non-period show it's very easy to go to the internet. In particular we looked at an artist called Rebecca Louise Law, she's sort of a floral artist and she creates these installations, floral displays, flowers suspended from ceilings. There's no real undercurrent meaning behind it other than the beauty of flora. [Note: Law is an English artist, and her website can be found here: <http://www.rebeccalouiselaw.com>] That's an idea Peter and I came up with very, very quickly – just the idea of an explosion of love.

Antithesis

That's not how the set design starts, it starts in a very stripped-back world and then the flowers come into the forest when we go to Arden. It was more to do with setting up an antithesis between the natural world, which is spontaneous and free and wholesome and organic, versus the artificial, more human-constructed world, which is contrived and calculated and unnatural. The flowers came out of that.

Romanticism

It also goes with the period that Kate is alluding to in the costumes, which is more '40s/'50s. Hollywood tropes that harken towards that deep romanticism that's exploding with unashamed love. I haven't done anything with this much colour, or maybe femininity before. Kate found a palette wheel of known 1940s colours and they're all greyed-down versions of pastels.

Flowers

When we got all these flowers we had to order them online. There's 8,500 flowers, and when they arrived we had to paint some of them to bring them into the palette. They're fake silk flowers. There will be a lot of flowers, a lot of texture. For the actors I'm interested in creating a world that's tactile and that they can use. They can move through this forest, which is vertical, almost like vines, and they can use them like curtains, or something to swing off. It's always important to support the characters in their world, because they have to live and breathe it.



THE DESIGN PROCESS

SET

The eight thousand silk flowers that create the set had to be sorted,



and painted,



and strung onto ropes,



and hung to create a forest.

COSTUME

A costume designer typically creates boards full of inspiring images. These have to show things like period, but also texture; they must indicate colour and shape but also a much less specific feel for the character and mood of the production.



Here the designer, Kate Aubrey, is looking not only for the right kind of suits, but the right historic and popular culture images of androgyny and gender-bending beauty.



PRE-PERFORMANCE ACTIVITIES

'O, WHAT A WORLD IS THIS?' (Act 2, Scene 3)

TEXT, CONTEXT, COUNTERTEXT

The **TEXT** is the words of the play.

The **CONTEXT** is research around the play that relates to either when it is set or when it was written. For example, the tradition of 'pastoral', Lodge's *Rosalynde*, the fact that 'wit, wither wilt thou?' was a common saying, or what 'motley' is.

COUNTERTEXT refers to items you find to enrich or inspire your vision of what the play should be like in performance. Pictures, scraps of fabric, music, colours – anything that connects your imagination to the text, or helps you explain how you see the play to someone else.

PRE-PERFORMANCE ACTIVITY 1

TEXT

As You Like It is suffused with many different takes on love. Put the students in pairs to complete the following tasks. The following pages show four passages from the play on the topic of love. Distribute them so that each pair has one.

- Look up the meaning of any unfamiliar words. Many are archaic, so may have changed in their meaning over time. Write down the definitions so you are clear about them.
- All these passages show some kind of conflict or argument. What is the source of disagreement? What are the people in your scene arguing about?
- Is the scene in verse or prose?
- What imagery is used? What literary techniques can you identify?
- Where is the humour in the passages located? Which bits are funny, and why?
- For each character in the scene, write down everything you can tell about them from this passage alone.

Next: Stage the scene. (Two pairs will need to be put together for Passage 1.)

- Read the lines out loud several times, discussing with your partner what is the most effective tempo, volume, mood, and whether the characters are close, far apart, touching, moving.
- Put it on its feet. Does anything change? Where are you looking when you speak or listen?
- Show the class.
- Discuss where the scenes were similar and where different. What was effective?
- What messages about love were communicated?

PASSAGE 1

Act 5 Scene 2

PHEBE Good shepherd, tell this youth what 'tis to love.

SILVIUS It is to be all made of sighs and tears;
And so am I for Phebe.

PHEBE And I for Ganymede.

ORLANDO And I for Rosalind.

ROSALIND And I for no woman.

SILVIUS It is to be all made of faith and service;
And so am I for Phebe.

PHEBE And I for Ganymede.

ORLANDO And I for Rosalind.

ROSALIND And I for no woman.

SILVIUS It is to be all made of fantasy,
All made of passion and all made of wishes,
All adoration, duty, and observance,
All humbleness, all patience and impatience,
All purity, all trial, all observance;
And so am I for Phebe.

PHEBE And so am I for Ganymede.

ORLANDO And so am I for Rosalind.

ROSALIND And so am I for no woman.

PHEBE If this be so, why blame you me to love you?

SILVIUS If this be so, why blame you me to love you?

ORLANDO If this be so, why blame you me to love you?

ROSALIND Who do you speak to, 'Why blame you me to love you?'

ORLANDO To her that is not here, nor doth not hear.

ROSALIND Pray you, no more of this; 'tis like the howling of Irish wolves against the moon.

PASSAGE 2

Act 3 Scene 4

ROSALIND His very hair is of the dissembling colour.

CELIA Something browner than Judas's. Marry, his kisses are Judas's own children.

ROSALIND I' faith, his hair is of a good colour.

CELIA An excellent colour: your chestnut was ever the only colour.

ROSALIND And his kissing is as full of sanctity as the touch of holy bread.

CELIA He hath bought a pair of cast lips of Diana: a nun of winter's sisterhood kisses not more religiously;
the very ice of chastity is in them.

ROSALIND But why did he swear he would come this morning, and comes not?

CELIA Nay, certainly, there is no truth in him.

ROSALIND Do you think so?

CELIA Yes; I think he is not a pick-purse nor a horse-stealer, but for his verity in love, I do think him as concave as a covered goblet or a worm-eaten nut.

ROSALIND Not true in love?

CELIA Yes, when he is in; but I think he is not in.

ROSALIND You have heard him swear downright he was.

CELIA 'Was' is not 'is:' besides, the oath of a lover is no stronger than the word of a tapster; they are both the confirmer of false reckonings.

PASSAGE 3

Act 4 Scene 5

SILVIUS Sweet Phebe, do not scorn me; do not, Phebe;
Say that you love me not, but say not so
In bitterness. The common executioner,
Whose heart the accustom'd sight of death makes hard,
Falls not the axe upon the humbled neck
But first begs pardon: will you sterner be
Than he that dies and lives by bloody drops?

PHEBE I would not be thy executioner:
I fly thee, for I would not injure thee.
Thou tell'st me there is murder in mine eye:
'Tis pretty, sure, and very probable,
That eyes, that are the frail'st and softest things,
Who shut their coward gates on atomies,
Should be call'd tyrants, butchers, murderers!
Now I do frown on thee with all my heart;
And if mine eyes can wound, now let them kill thee:
Now counterfeit to swoon; why now fall down;
Or if thou canst not, O, for shame, for shame,
Lie not, to say mine eyes are murderers!
Now show the wound mine eye hath made in thee:
Scratch thee but with a pin, and there remains
Some scar of it; lean but upon a rush,
The cicatrice and capable impressure
Thy palm some moment keeps; but now mine eyes,
Which I have darted at thee, hurt thee not,
Nor, I am sure, there is no force in eyes
That can do hurt.

PASSAGE 4

Act 4 Scene 1

ROSALIND Now tell me how long you would have her after you have possessed her.

ORLANDO For ever and a day.

ROSALIND Say 'a day,' without the 'ever.' No, no, Orlando; men are April when they woo, December when they wed: maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain, more new-fangled than an ape, more giddy in my desires than a monkey: I will weep for nothing, like Diana in the fountain, and I will do that when you are disposed to be merry; I will laugh like a hyen, and that when thou art inclined to sleep.

ORLANDO But will my Rosalind do so?

ROSALIND By my life, she will do as I do.

ORLANDO O, but she is wise.

ROSALIND Or else she could not have the wit to do this: the wiser, the waywarder: 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 the smoke out at the chimney.

ORLANDO A man that had a wife with such a wit, he might say 'Wit, whither wilt?'

ROSALIND Nay, you might keep that cheque for it till you met your wife's wit going to your neighbour's bed.

ORLANDO And what wit could wit have to excuse that?

ROSALIND Marry, to say she came to seek you there. You shall never take her without her answer, unless you take her without her tongue. O, that woman that cannot make her fault her husband's occasion, let her never nurse her child herself, for she will breed it like a fool!

PRE-PERFORMANCE ACTIVITY 2

CONTEXT

Choose one of the topics listed below and research what it meant to the people of Shakespeare's theatre.

SOURCES

- A source is where you got your information.
- The websites listed in the 'Resources' list included in this pack are an excellent source of high-quality facts and analysis.
- Remember to make value judgements about how reliable a website looks. University sites are generally authoritative, and sites that are specific to a topic are usually better than broader encyclopaedic types.
- Don't forget that books are great sources, too!
- Include a bibliography where you list all the sources you used.

Teachers may choose whether this should be delivered as a written piece, or a 10-minute presentation.

TOPICS

- Pastoral
- Costuming practice, including cross-dressing, on the Elizabethan stage
- Boy players
- Courtly love
- Elizabethan love poetry
- Court masque
- Women in history who lived as men
- The history of androgyny
- Previous productions of *As You Like It*
- Why are there so many jokes in the play about men having horns on their head?



ENGLISH CURRICULUM (ACTIVITIES 1 & 2)

Year	Strand	Codes	Explanation
1	Language	ACELA1452	Explore nouns, adjectives and details such as when, where and how
		ACELA1453	Explore images in narrative and informative texts
	Literature	ACELT1581	Discuss how authors create characters using language and images
		ACELT1582	Discuss characters and events in a range of literary texts
		ACELT1584	Discuss features of plot, character and setting
	Literacy	ACELY1656	Speaking clearly and with appropriate volume; interacting confidently and appropriately with peers, teachers, visitors and community members
		ACLEY1655	Respond to texts drawn from a range of experiences
		ACELY1788	Use interaction skills
		ACELY1657	Make short presentations
		ACELY1660	Use comprehension strategies to build literal and inferred meaning
2	Language	ACELA1468	Understand that nouns represent people, place, concrete objects
		ACELA1470	Interpreting new terminology drawing on prior knowledge
	Literature	ACELT1589	Compare opinions about characters, events and settings
	Literacy	ACELY1666	Listen for specific purposes and information
		ACELY1789	Use interaction skills
		ACELY1667	Rehearse and deliver short presentations
3	Language	ACELA1483	Learn extended and technical vocabulary
	Literature	ACELT1596	Draw connections between personal experiences and the worlds of texts
		ACELT1599	Discuss how language is used to describe settings in texts
	Literacy	ACELY1676	Participate in collaborative discussions
		ACELY1679	Reading aloud with fluency and intonation
		ACELY1792	Use interaction skills
		ACELY1677	Plan and deliver short presentations

4	Language	ACELA1498	Incorporate new vocabulary
	Literature	ACELT1602	Comment on how different authors have established setting and period
		ACELT1603	Discuss literary experiences with others
		ACELT1605	Discuss how authors make stories exciting, moving and absorbing
	Literacy	ACELY1686	Identify and explain language features of texts from previous times
		ACELY1692	Use comprehension strategies to build literal and inferred meaning
ACELY1689		Plan and deliver short presentations	
5	Language	ACELA1500	Understand that the pronunciation, spelling and meanings of words have histories and change over time
		ACELA1508	Observing how descriptive details can be built up around a noun or an adjective
	Literature	ACELT1608	Identify aspects of literary texts that convey details and information
	Literacy	ACELY1699	Clarify understanding of content as it unfolds
		ACELY1796	Use interaction skills
		ACELY1700	Plan, rehearse and deliver short presentations
ACELY1702		Reading a wide range of imaginative texts	
		ACELY1703	Use comprehension strategies to analyse information
6	Language	ACELA1523	Understand how ideas can be expanded and sharpened through careful choice of words
	Literature	ACELT1613	Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical contexts
	Literacy	ACELY1816	Use interaction skills, varying conventions of spoken interactions such as voice volume, tone, pitch and pace
		ACELY1710	Plan, rehearse and deliver presentations
		ACELY1709	Participate in and contribute to discussions
		ACELY1713	Use comprehension strategies to interpret and analyse information and ideas

DRAMA CURRICULUM (ACTIVITIES 1 & 2)

Year	Strand	Codes	Explanation
1-2	Making	2.2	Explore feelings, ideas, facial expressions, gesture and movement
		2.3	Work with others to create imagined situations
		2.5	Share role play, co-operate and follow cues for moving in and out of the space
	Responding	2.9	Describe experiences of places or contexts in which drama happens
3-4	Making	4.1	Create roles and relationships, experimenting with facial expression
		4.2	Create dramatic action and place using body, movement, language and voice, varying movement and stillness
		4.4	Offer, accept and negotiate situations in spontaneous improvisation
	Responding	4.9	Identify features of drama from different times and places
5-6	Making	6.1	Imagine and create roles and relationships, convey character
		6.2	Create mood and atmosphere through the use of body, movement, language and voice
		6.3	Offer, accept and extend situations
	Responding	6.9	Identify and describe their drama in relation to different performance styles and contexts

PRE-PERFORMANCE ACTIVITY 3

COUNTERTEXT

- Consider the play as a whole, and as broken down into locations and characters. Read through and make notes until you form an opinion on what this world is like, and what kind of people inhabit it.
- Find five items that ignite your sense of how this play should look, or how an audience should go about understanding it.
- Write a paragraph under each one explaining its relevance.
- You can collate these by making a Pinterest board or using software tools like PowerPoint, Photoshop or Illustrator, or you can do a hardcopy version with a folder, ring binder or large board.



Designer Kate Aubrey's countertext wall for Bell Shakespeare's production of As You Like It (2015).

PRE-PERFORMANCE ACTIVITY 4

'PRITHEE, WHO IS'T THAT THOU MEANEST?' (Act 1, Scene 2)

CHARACTER POSTERS

It can be hard to keep track of who's who in a play with so many characters. The best way to get to know them is through their words. The next best is to support those words with vivid images.

Make one big poster for each important character, with their name in the middle (that is, one for the whole class, rather than individual student work.)

Students find things to paste around the name to give the most complete picture of that character. This can include:

- quotes from the play of lines said **by** the character
- quotes from the play of lines said **about** the character
- pictures of the character in previous productions
- pictures of actors, or simply torn from magazines, of people who look how you imagine the character should. Does Jennifer Lawrence look more like Rosalind or Celia? Is Oliver old or young? Is Touchstone odd looking, or dashing (he's a clown, but thinks of himself as a courtier)?
- costume ideas
- scraps of fabric or decorations they might wear
- the students' own drawings of the characters
- song lyrics that suit what the character goes through



Be imaginative. Do the nobles of the Duke's court wear French garments, Elizabethan, or sharp, modern suits? Do the peasants look like Little Bo Peep, or are they hippies who have rejected city life?

Put the posters up around the room, so everyone gets to know the characters.

DRAMA CURRICULUM (ACTIVITIES 3 & 4)

Year	Strand	Codes	Explanation
1-2	Making	2.2	Explore feelings, ideas, facial expressions, gesture and movement
		2.3	Work with others to create imagined situations
		2.5	Share role play, co-operate and follow cues for moving in and out of the space
	Responding	2.9	Describe experiences of places or contexts in which drama happens
3-4	Making	4.1	Create roles and relationships, experimenting with facial expression
		4.2	Create dramatic action and place using body, movement, language and voice, varying movement and stillness
		4.4	Offer, accept and negotiate situations in spontaneous improvisation
	Responding	4.9	Identify features of drama from different times and places
5-6	Making	6.1	Imagine and create roles and relationships, convey character
		6.2	Create mood and atmosphere through the use of body, movement, language and voice
		6.3	Offer, accept and extend situations
	Responding	6.9	Identify and describe their drama in relation to different performance styles and contexts

VISUAL ARTS CURRICULUM (ACTIVITIES 3 & 4)

Year	Strand	Codes	Explanation
F-2	Making	2.1	Recognizing that drawing, painting, objects and spaces represent and express imagination and emotions. Playing with combining images, shapes, patterns and spaces.
		2.2	Using a range of traditional and digital media, materials and processes, exploring the elements of art, craft and design in an imaginative way.
		2.3	Talking about their own visual arts works describing subject matter and ideas and naming features Beginning to acknowledge their own intentions when taking on the role of artist to make arts works.
		2.4	Creating original art works and describing their subject matter, ideas and the features they use.
3-4	Making	4.1	Exploring images, objects, ideas and spaces representing themselves and other in a variety of situations.
		4.2	Combining the qualities of media and material to explore effects.
		4.3	Making choices about the forms and techniques used to best represent the qualities of their subject matter.
		4.5	Talking and writing about their visual art work focusing on the details, intention and the techniques used.
		4.6	Experimenting with available digital technologies to reconstruct visual arts works in relation to other Arts subjects.
Responding	4.7	Comparing the use of art making techniques used in their own visual arts works. Identify how they have represented particular people, objects or experiences in their visual arts works. Reflecting on the use of visual and spatial elements in the visual art works.	
	5-6	Making	6.1
6.2			Using different artistic concept, for example colour, tone, light, scale and abstract, in the interpretation of subject matter.
6.3			Investigating a range of art-making techniques to explore and develop skills, including traditional and digital technologies.
6.4			Justifying and refining decision when responding to a creative challenge.
6.5			Manipulating visual and spatial ideas for different audiences focusing on the details, intentions and techniques.

POST-PERFORMANCE ACTIVITY 1

'HAVE YOU NO SONG, FORESTER, FOR THIS PURPOSE?' (Act 4, Scene 2)

CREATE A SOUNDTRACK FOR *AS YOU LIKE IT*

What theme songs would you attach to characters and events in this play?

For each of the play's five acts choose two important moments. Important can mean:

- the introduction of a key character
- a major event in the progression of the plot
- a major emotional shift in a character
- an exchange between characters that is full of drama or tension

For each of these moments

- write down one quote from the play to suggest what is happening

then

- choose a song that matches that moment

You might choose the point where Rosalind and Orlando fall in love, but you could also have moments like when Rosalind, Celia and Touchstone see the Forest of Arden for the first time.

Go ahead and use current pop songs, but also consider:

- folk songs
- nursery rhymes
- musicals
- older eras of pop music

You could theme your soundscape around a specific period, or just choose the right song for the moment.



POST-PERFORMANCE ACTIVITY 2

'I WILL CHIDE NO BREATHER IN THE WORLD BUT MYSELF, AGAINST WHOM I KNOW MOST FAULTS.' (Act 3, Scene 2)

WRITE A REVIEW OF THIS PRODUCTION

After having seen Bell Shakespeare's production of *As You Like It* students can be encouraged to engage in a thoughtful and critical way with their own responses.

The focus is on considering what theatrical elements produced the effects and impressions that they noticed. Things to consider include:

- Line delivery – speed, volume, inflection, pauses
- Movement style of an individual (posture, gesture, touch, fluidity)
- Movement around the stage (blocking)
- Interaction between characters
- Costume and props, especially those of symbolic significance
- Lighting
- Music



Students should write a paragraph or two on each of the following points:

- What indicators did you pick up from looking at the stage about what kind of world it was?
- Where did the key changes happen, and what effect did they produce?
- What were the moments of greatest emotional tension? How was that tension created and supported?
- How did you know whether we are supposed to have a positive or negative response to a character?
- Which characters had personality traits you could identify most clearly? How were these made manifest?
- When were the times you believed in the emotion a character was experiencing? What made this convincing?
- What made some moments memorable?
- What was the moment of greatest impact? What kind of effect did it have on you? What staging elements elicited this response?

POST-PERFORMANCE ACTIVITY 3

'WERE IT NOT BETTER, / BECAUSE THAT I AM MORE THAN COMMON TALL, / THAT I DID SUIT ME ALL POINTS LIKE A MAN?' (Act 1, Scene 3)

CREATIVE WRITING

1. GENDER FLUIDITY

The year is 1599; you are a young male actor in Shakespeare's theatre company, The Chamberlain's Men. You have been cast as Rosalind in *As You Like It*. To help your understanding of the character, you decide to experience what it would be like to live for a day as a young woman. Write a prose 1–2 page diary entry of your extraordinary day disguised as a wealthy girl in Shakespeare's London. Where did you go? What did you do? Who did you meet? How did people respond to you as a woman?

OR

You are a young female actor cast as Rosalind in Bell Shakespeare's 2015 production. To aid your understanding of what she must feel to dress as Ganymede, you decide to disguise yourself as a young man and head into the city. Write a 1–2 page diary entry exploring where you went, what you did, how people responded to you, what dangers to your disguise presented themselves and what male traits you tried to embody.

2. EXILE AND REFUGE

Your very best friend is thrown out of home and banished from your country forever. You agree to go with him/her into exile. If you were forced to abandon your home and way of life forever and seek refuge in another land:

- List 5 things you would miss most about your original way of life.
- List 5 things you would NOT miss about your original way of life.
- Thinking positively, list some ways in which your exile might make you a stronger person and teach you valuable lessons in life.
- Given that you are starting anew among strangers, with only one friend who knows you, would you change anything about who you tell people you are, or how you present yourself?

ENGLISH CURRICULUM (ACTIVITIES 1, 2 & 3)

Year	Strand	Codes	Explanation
1	Language	ACELA1452	Explore nouns, adjectives and details such as when, where and how
		ACELA1453	Explore images in narrative and informative texts
	Literature	ACELT1581	Discuss how authors create characters using language and images
		ACELT1582	Discuss characters and events in a range of literary texts
		ACELT1584	Discuss features of plot, character and setting
	Literacy	ACELY1656	Speaking clearly and with appropriate volume; interacting confidently and appropriately with peers, teachers, visitors and community members
		ACLEY1655	Respond to texts drawn from a range of experiences
		ACELY1788	Use interaction skills
		ACELY1657	Make short presentations
		ACELY1660	Use comprehension strategies to build literal and inferred meaning
2	Language	ACELA1468	Understand that nouns represent people, place, concrete objects
		ACELA1470	Interpreting new terminology drawing on prior knowledge
	Literature	ACELT1589	Compare opinions about characters, events and settings
	Literacy	ACELY1666	Listen for specific purposes and information
		ACELY1789	Use interaction skills
		ACELY1667	Rehearse and deliver short presentations
3	Language	ACELA1483	Learn extended and technical vocabulary
	Literature	ACELT1596	Draw connections between personal experiences and the worlds of texts
		ACELT1599	Discuss how language is used to describe settings in texts
	Literacy	ACELY1676	Participate in collaborative discussions
		ACELY1679	Reading aloud with fluency and intonation
		ACELY1792	Use interaction skills
		ACELY1677	Plan and deliver short presentations
4	Language	ACELA1498	Incorporate new vocabulary
	Literature	ACELT1602	Comment on how different authors have established setting and period
		ACELT1603	Discuss literary experiences with others
		ACELT1605	Discuss how authors make stories exciting, moving and absorbing
	Literacy	ACELY1686	Identify and explain language features of texts from previous times
		ACELY1692	Use comprehension strategies to build literal and inferred meaning
		ACELY1689	Plan and deliver short presentations

5	Language	ACELA1500	Understand that the pronunciation, spelling and meanings of words have histories and change over time
		ACELA1508	Observing how descriptive details can be built up around a noun or an adjective
	Literature	ACELT1608	Identify aspects of literary texts that convey details and information
	Literacy	ACELY1699	Clarify understanding of content as it unfolds
		ACELY1796	Use interaction skills
		ACELY1700	Plan, rehearse and deliver short presentations
		ACELY1702	Reading a wide range of imaginative texts
		ACELY1703	Use comprehension strategies to analyse information
6	Language	ACELA1523	Understand how ideas can be expanded and sharpened through careful choice of words
	Literature	ACELT1613	Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical contexts
	Literacy	ACELY1816	Use interaction skills, varying conventions of spoken interactions such as voice volume, tone, pitch and pace
		ACELY1710	Plan, rehearse and deliver presentations
		ACELY1709	Participate in and contribute to discussions
		ACELY1713	Use comprehension strategies to interpret and analyse information and ideas

POST-PERFORMANCE ACTIVITY 4

'YOU HAVE A NIMBLE WIT: I THINK 'T WAS MADE OF ATALANTA'S HEELS.'

(Act 3, Scene 2)

INVESTIGATE THE NATURE OF COMEDY



'Though today we most often think of wit as a particular kind of humour, historically it has referred more generally to mental faculty. In the time of Chaucer, for example, wit could mean a way of thinking, much as we use mind today in phrases like 'we were of one mind' or 'he had a mind to.' For many centuries, wit could also refer to other kinds of perception.

The phrase 'Wit, whither wilt thou?' was popular during the seventeenth century, and expressed a desire to regain control of one's ability to speak articulately.

Today wit is differentiated from other kinds of humour by its emphasis on cleverness with language, and the ability to think quickly or 'on one's feet.' There are many kinds of comedy that do not count as witty, such as slapstick, which relies on physical humour.'

- Via *Dictionary.com*: Lexical Investigations <http://blog.dictionary.com/wit/>

'Comedy dates faster than anything, it's very culturally and site specific. That's where the meta aspect can help, in that all we need to know about Touchstone is that he's been given a role and this is what he does, and our Touchstone is quite anarchic. So in a funny way if it looks like a joke and it quacks like a joke it actually ends up being a joke.'

- Director Peter Evans

There are three major conversations about wit in this play (in Act 1, Scene 2; Act 3, Scene 2 and Act 4, Scene 1) as well as a great deal of comedy and many self-conscious displays of cleverness, in the form of rhetorical debates and passages of banter. What is the most effective way to stage scenes like these, based much more on talk than action?

'WIT, WHITHER WILT?' (ACT 4, SCENE 1)

In groups of 3, stage the following scenes.

First: Preparation

- Go through the text with a fine-tooth comb, looking up unfamiliar and archaic words and paying careful attention to possible multiple meanings.
- Use a highlighter to mark out potential jokes and moments of humour.
- Talk briefly about character and situation – what kind of encounter is going on here and what is everyone's place in it?

Next: Put the scene on its feet. In particular consider:

- Tempo – what speed works best? Try out some extremes.
- Pauses – the counterbalance to speed. A pause can help indicate a punchline.
- Blocking – how the actors are positioned in relation to each other affects how the line travels from the speaker to the listener.
- Gesture.
- Who you look at for key moments. Don't forget the audience can be used here, too.
- Reactions – the person speaking is not the only one who has an effect.

Finally: Presentation and analysis

- Show the scenes and discuss what worked.
- You might want to follow up by telling a few of your own jokes. What about delivery style works for both kinds of text? What seems to be timeless about the structure of humour?



ACT 1 SCENE 2

- TOUCHSTONE** Mistress, you must come away to your father.
- CELIA** Were you made the messenger?
- TOUCHSTONE** No, by mine honour, but I was bid to come for you.
- ROSALIND** Where learned you that oath, fool?
- TOUCHSTONE** Of a certain knight that swore by his honour they were good pancakes and swore by his honour the mustard was naught: now I'll stand to it, the pancakes were naught and the mustard was good, and yet was not the knight forsworn.
- CELIA** How prove you that, in the great heap of your knowledge?
- ROSALIND** Ay, marry, now unmuzzle your wisdom.
- TOUCHSTONE** Stand you both forth now: stroke your chins, and swear by your beards that I am a knave.
- CELIA** By our beards, if we had them, thou art.
- TOUCHSTONE** By my knavery, if I had it, then I were; but if you swear by that that is not, you are not forsworn: no more was this knight swearing by his honour, for he never had any; or if he had, he had sworn it away before ever he saw those pancakes or that mustard.
- CELIA** Prithee, who is't that thou meanest?
- TOUCHSTONE** One that old Frederick, your father, loves.
- CELIA** My father's love is enough to honour him: enough! speak no more of him; you'll be whipped for taxation one of these days.
- TOUCHSTONE** The more pity, that fools may not speak wisely what wise men do foolishly.
- CELIA** By my troth, thou sayest true; for since the little wit that fools have was silenced, the little foolery that wise men have makes a great show.

ACT 4 SCENE 1

- ORLANDO** My fair Rosalind, I come within an hour of my promise.
- ROSALIND** Break an hour's promise in love! He that will divide a minute into a thousand parts and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o' the shoulder, but I'll warrant him heart-whole.
- ORLANDO** Pardon me, dear Rosalind.
- ROSALIND** Nay, an you be so tardy, come no more in my sight: I had as lief be wooed of a snail.
- ORLANDO** Of a snail?
- ROSALIND** Ay, of a snail; for though he comes slowly, he carries his house on his head; a better jointure, I think, than you make a woman: besides he brings his destiny with him.
- ORLANDO** What's that?
- ROSALIND** Why, horns, which such as you are fain to be beholding to your wives for: but he comes armed in his fortune and prevents the slander of his wife.
- ORLANDO** Virtue is no horn-maker; and my Rosalind is virtuous.
- ROSALIND** And I am your Rosalind.
- CELIA** It pleases him to call you so; but he hath a Rosalind of a better leer than you.
- ROSALIND** Come, woo me, woo me, for now I am in a holiday humour and like enough to consent. What would you say to me now, an I were your very very Rosalind?
- ORLANDO** I would kiss before I spoke.
- ROSALIND** Nay, you were better speak first, and when you were gravelled for lack of matter, you might take occasion to kiss. Very good orators, when they are out, they will spit; and for lovers lacking - God warn us! - matter, the cleanliest shift is to kiss.
- ORLANDO** How if the kiss be denied?
- ROSALIND** Then she puts you to entreaty, and there begins new matter.
- ORLANDO** Who could be out, being before his beloved mistress?
- ROSALIND** Marry, that should you, if I were your mistress, or I should think my honesty ranker than my wit.

DRAMA CURRICULUM (ACTIVITY 4)

Year	Strand	Codes	Explanation
1	Making	2.2	Explore feelings, ideas, facial expressions, gesture and movement
		2.3	Work with others to create imagined situations
		2.5	Share role play, co-operate and follow cues for moving in and out of the space
	Responding	2.9	Describe experiences of places or contexts in which drama happens
3-4	Making	4.1	Create roles and relationships, experimenting with facial expression
		4.2	Create dramatic action and place using body, movement, language and voice, varying movement and stillness
		4.4	Offer, accept and negotiate situations in spontaneous improvisation
	Responding	4.9	Identify features of drama from different times and places
5-6	Making	6.1	Imagine and create roles and relationships, convey character
		6.2	Create mood and atmosphere through the use of body, movement, language and voice
		6.3	Offer, accept and extend situations
	Responding	6.9	Identify and describe their drama in relation to different performance styles and contexts

FURTHER RESOURCES

The best version of *As You Like It* for school students to use is the Cambridge School edition:

Andrews, Richard. (Ed.), **Cambridge School Shakespeare *As You Like It*** (2009, Cambridge University Press)

BOOKS WITH GOOD EXERCISES FOR TEACHERS TO USE TO INTRODUCE SHAKESPEARE:

Bayley, P., ***An A-B-C Of Shakespeare*** (1985, Longman Group)

Gibson, Rex, ***Stepping Into Shakespeare*** (2000, Cambridge University Press)

Gibson, Rex, ***Discovering Shakespeare's Language*** (1998, Cambridge University Press)

Winston, Joe and Miles Tandy, ***Beginning Shakespeare*** (2012, Routledge)

BOOKS WITH ENRICHING INFORMATION ABOUT AS YOU LIKE IT:

Flaherty, Kate, ***Ours As We Play It: Australia Plays Shakespeare*** (2011, UWA Publishing)

Rutter, Carol, **Clamorous Voices: *Shakespeare's Women Today*** (1988, Women's Press)

Shapiro, James, ***1599: A Year in the Life of William Shakespeare*** (2005, Faber & Faber)

Tennant, David, **'Touchstone', *Players of Shakespeare 4*** (1998, Cambridge University Press)

GENERAL INFORMATION:

Crystal, David & Ben Crystal, ***Shakespeare's Words: A Glossary & Language Companion***, (2002, Penguin Books)

Dunton-Downer, Leslie & Alan Riding, ***Essential Shakespeare Handbook*** (2013, Dorling Kindersley)

Fantasia, Louis, ***Instant Shakespeare*** (2002, Ivan R. Dee)

Wells, Stanley, ***Is It True What They Say About Shakespeare?*** (2007, Long Barn Books)

Dictionary.com: Lexical Investigations, <http://blog.dictionary.com/wit/>

SOME WEBSITES (BESIDES OURS!) WITH GREAT RESOURCES:

A full online version of the text (useful for search and cut/paste functions):

<http://shakespeare.mit.edu/asyoulikeit/index.html>

Shakespeare's Globe in London, which has a very comprehensive Education section:

<http://www.shakespearesglobe.com/education/teachers/teaching-resources>

The Royal Shakespeare Company, which has plot summaries and records of previous productions:

<http://www.rsc.org.uk/education/>

The Shakespeare Birthplace Trust, which has some fun blogs and other bits and pieces:

<http://www.shakespeare.org.uk/explore-shakespeare/students-and-enthusiasts.html>

Shakespeare Online is a commercial site, but the information is reliable:

<http://www.shakespeare-online.com>

The Touchstone database is very UK-focused, but has some amazing images from a huge number of productions of all Shakespeare's plays:

<http://www.touchstone.bham.ac.uk>

ON SCREEN, AND PRODUCTION RELATED LINKS

Next is a five minute animation showing the complete works of Shakespeare:

<https://www.youtube.com/watch?v=WGUYenMRkcl>

One of the episodes of the BBC's Shakespeare Uncovered series features Joely Richardson investigating *As You Like It* and *Twelfth Night*, including discussing Rosalind with her mother, Vanessa Redgrave.

Declan Donnellan directed a celebrated all-male production for his company Cheek By Jowl in 1991, with Adrian Lester as Rosalind. He reflects on it in this article in the Guardian:

<http://www.theguardian.com/stage/2014/nov/12/all-male-as-you-like-it-cheek-by-jowl-declan-donnellan-adrian-lester>

The 2006 movie version, directed by Kenneth Branagh, is very easy to watch.

A post-screening discussion with some of the creatives is available here:

<https://www.youtube.com/watch?v=UqQDH5JDX48>

2006 Director: Kenneth Branagh Cast includes Kevin Kline as Jaques

1992 Director: Christine Edzard Cast includes Miriam Margolyes as Audrey

1978 Director: Basil Coleman Cast includes Helen Mirren as Rosalind

1963 Directors: Michael Elliot, Ronald Eyre Cast includes Vanessa Redgrave as Rosalind

1936 Director: Paul Czinner Cast includes Laurence Olivier as Orlando