



American Players Theatre
Presents



William Shakespeare's
(VIRTUAL)

AS YOU LIKE IT 2020 STUDY GUIDE

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

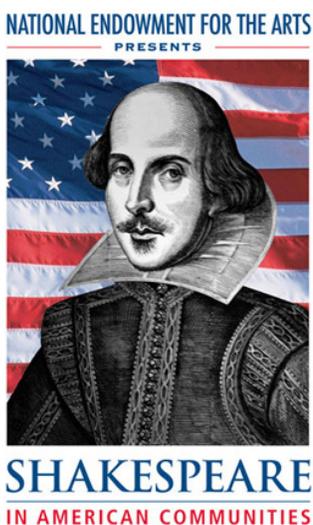
2020 Study Guide

Many Thanks!

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Who's Who in *As You Like It*



Alys Dickerson as Celia

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

Melisa Pereyra as Rosalind

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



David Daniel as Touchstone, a clown

A clown in the court of Duke Frederick, he finds life in the Forest of Arden both pleasing and tedious. He makes peace with his rustic life when he

meets and courts Audrey.

Nate Burger as Orlando

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



James Ridge as Adam

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

Hymen

The god of marriage

Marcus Truschinski as Oliver

Eldest son of Sir Rowland, he plots to kill his younger brother Orlando while he sleeps.



Amiens

A lord attending on Duke Senior, he's a gifted singer.



Sarah Day as Le Beau

A courtier, he always arrives "with his mouth full of news."

Oliver Mar-text

A vicar, she is called upon to officiate the marriage of Touchstone and Audrey.

Jim DeVita as Charles

A successful wrestler who has broken many bones, but Orlando beats him in the ring.



William

A Country fellow, he is also in love with Audrey, but is scared off by Touchstone.

Who's Who in *As You Like It*



Brian Mani as Duke Senior

Rosalind's father, Duke Senior was exiled to the Forest of Arden when his younger brother usurped his throne.

Tracy Michelle Arnold as Jaques

A wise but sometimes melancholy lady attending on Duke Senior.



Duke Frederick

Celia's father, Duke Frederick is a usurper, who took the throne from his brother and banished him from the land.



Gavin Lawrence as Silvius

A shepherd in love with Phoebe.

Phoebe (Kelsey Brennan)

A shepherdess, she falls in love with "Ganymede" while shunning the love-lorn Silvius.



Tim Gittings as Corin

An old shepherd in the Forest of Arden. He does not own the sheep he tends, as he is another man's worker.

Audrey (Colleen Madden)

A country girl, Touchstone pursues her, and she may become his bride.



Jaques de Boys

Oliver and Orlando's youngest brother.

Director: John Langs
Stage Manager: Jacqueline Singleton
Sound Designer: Joe Cerqua
Eva Breneman: Voice & Text Coach

About the Play

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

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

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

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

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

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

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

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

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

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

American Players Theatre's *As You Like It*

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

Much of that bounty is thanks to the play's heroine, Rosalind, who has the most lines of any female character in Shakespeare's canon. This has led scholars and theater-lovers to refer to her as the female Hamlet. This season's Rosalind is played by APT Core Company Actor, Melisa Pereyra, who is no stranger to playing great Shakespearean heroines – she played Juliet in APT's 2014 production of *Romeo and Juliet*, Hermia in *A Midsummer Night's Dream* in 2017, and Isabella in *Measure for Measure* in 2018. Rosalind spends about half the play disguised as the boy, Ganymede. Back in Shakespeare's day, all the roles were played by men, so that would have been an easy switch for a male actor. And Melisa is more than up to the task, saying, "I'm so excited, I get to do it! I think that Rosalind was a revolutionary then, when she was played by a man, and that she is a revolutionary now, played by a woman. And that she will be, regardless of who she is played by. So I think she is able to transcend gender, in a way, on her path to love. I don't think that it matters what she wears, I think that hers is a journey that I am so interested in discovering and figuring out, along with James, about what it means to, you know, 'every man in his age plays many parts.' So yeah, I think that Rosalind is definitely part of that story, and of that journey of figuring out what love means."

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

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

Rosalind and Celia

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

Melisa says, “This is one of the strongest female friendships in the canon. Celia is whip smart and they can banter together like the best of them. We have all had friends like that. In the early scenes, it is Celia that is able to bring the best out in Rosalind. But what happens between friendships is so dependent on our surroundings - like anything else, I suppose. Once Rosalind falls in love with Orlando the communication with her cousin takes a sudden shift. All Rosalind wants to talk about is Orlando. All she thinks about is Orlando. Once she gets to Arden and she hears that the love of her life is also in these woods, all she wants CELIA to talk about is Orlando. The topic of their conversation goes from discussing the inequality of lady fortune, to love and Orlando. This kind of ‘growing up’ together forces the friendship to shift. It is not until Celia falls in love herself that she can understand what Rosalind has been going through. But Celia is not replaced in Rosalind’s mind, she just hasn’t found a way to value both of them equally. She doesn’t until the very end; when she sees Celia fall in love and becomes the third wheel herself for the first time. Unfortunately, it is not until Rosalind is in Celia’s shoes that she understands how valuable Celia has been in her life. I think that is a very powerful thought to leave our audiences with.”

Happily Ever After

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

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

As You Like it on Zoom: Into the Virtual Woods

As You Like It is one of those Shakespearean comedies that throw the gates wide to everyone from scholars to students. For starters, it largely takes part in a forest, a setting we are partial to at APT. But also, forests in Shakespeare always represent a place where the characters can go to truly find themselves – and typically find themselves for the better. So it’s not the trees that make this story so lovable, but what lies within them. There are bandits and wrestling matches. Songs and speeches (Seven Ages of Man, anyone?). Beautiful poetry and delightful characters and a world of conversations that bring real change to villains that could have been cast aside as irredeemable. And love. Love in disguise, love in the air, love pinned to the very trees. And, in this case, love on Zoom.

While there are many couples in *As You Like It* – including David Daniel and Colleen Madden revisiting their show-stopping roles as Touchstone and Audrey, characters they played in APT’s 2010 production – the swoony duo at the heart of this play is comprised of Rosalind and Orlando, played by Melisa Pereyra and Nate Burger, respectively. Orlando and Rosalind are a love-at-first-sight Shakespearean couple, who, through a bit of banishment and deception, are able to have true and deep conversations with each other about the nature of love.

Melisa and Nate, long-time members of APT's core company, have been cast opposite each other surprisingly rarely, and both of them relished the opportunity to work together, even though they were never in the same room. Melisa said, "I loved getting to work with my colleague and fellow Core Company member Nate Burger... that remained constant." And in addition to clicking as Rosalind and Orlando, working together on *As You Like It* helped prepare the two actors to play opposite each other again the very next week. Melisa continued, "I felt like we already had an understanding when we got to *Arms and the Man* [editor's note: tune in June 26!]"

For his part, Nate said working with Melisa was his favorite part of the project. "She's so awesome and available and the camera just throws a spotlight on all the things that make her a really special person and artist."

Though Rosalind and Orlando are clearly the it couple in this play, there is another love story here. One between an actor the character she embodies. Melisa played Rosalind in APT's 2018 production of *As You Like It*. And beyond the obvious differences between playing this character on the Hill and playing her into a tiny lens at the top of a laptop, Melisa explained that those weren't the only changes since her last go-round with Rosalind. "We like to say, as actors, that we go where the words take us. I feel like every cut of Shakespeare's texts display the play through a slightly different lens. It was clear to me that John's [director John Langs] cut had different goals than the one we worked on in 2018...but at the heart of the narrative this time around was a young girl daring to fight for her happiness. In the 2018 production, the way I understood the script, was more about indulging in love and embracing adventure. This Rosalind was more direct and less apologetic in the way she got what she needed in the play."

The artistic lens may change, but apart from some cuts here and there, the language remains constant. APT has, over time, developed a world-class Voice and Text department, and the voice and text coach's job is vast, from helping new-to-the-Hill actors project to nearly 1,100 people under the night sky, to providing dialect direction, and hundreds of adjustments to vocal tone and breathing in between.

Shakespeare, and the nuances within his writing, benefits hugely from a voice and text coach to help derive meaning from words written 400 years ago. Eva Breneman, who's worked with APT for a number of years and was the voice and text coach for the *As You Like It* play reading, said that, surprisingly, her job hasn't changed much from Hill stage to Zoom stage. Except maybe the commute. "During APT's off-season I work in Chicago, and I usually work on at least three or four shows at a time. So I'm either in my car or in a theatre—or a rehearsal room." That said, Eva said they're able to do much of the same work in Zoom form "My favorite part of any project is the exchange of ideas in the rehearsal room; the conversation and discussion about the play and what's going on. We definitely had some of that."

And, it turns out, there are some upsides to on-camera work – even a when the camera in question is a web cam. Nate said, "It was really fun and interesting to be able to play in a more restrained way than you're allowed onstage, and more specifically, in a space that is as huge as the Hill stage. On the computer, people can see your eyebrow raising on a certain line or the inhale that a specific word induces. The Hill is less forgiving when it comes to nuance. So that was cool."

Melisa agreed, saying "I got to relax and be in the safe environment of my own home and prepare to speak to a tiny camera on my computer for a couple of hours... I could be vulnerable for longer without losing the audience, speak quieter, and not worry about sightlines." But there were more personal benefits to this platform for Melisa, as well. She said, besides being awed by the hundreds of patrons who tuned into their laptops Sunday after Sunday, "My siblings, who have never gotten to see me perform live, were finally able to have access to my work. Both my older brother and my sister were able to watch from different parts of the world. It was overwhelming to know that they were on the other side. In that way, it has made me truly appreciate this platform, not forever, but until we get to see you in person again...it was nice to share art with people near and far."

As You Like It

Activities for the classroom

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

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

Exercise 1: Introduction by similes.

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

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

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

Similes:

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

"Like the wild goose flies"

"creeping like the snail unwillingly to school"

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

"under a tree like a dropped acorn"

"like a wounded knight"

"furnished like a hunter"

"speak to him like a saucy lackey"

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

"married under a bush like a beggar"

"like green timber warp, warp"

"follow her like foggy south"

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

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

Exercise 2: Inflection

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

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

Exercise 3: Subtext

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

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

"How beautiful!"

"So What?"

"Look out!"

"Don't be such a jerk."

"I don't believe it."

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

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

Exercise 4: Subtext of the voice and body

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

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

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

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

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

Exercise 6: Living Pictures, Part I

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

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

Exercise 7: Living Pictures, Part II

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

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

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

More suggestions for writing and discussion

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The worst fault you have is to be in love.

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

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

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

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

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

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

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

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