

WILLIAM SHAKESPEARE'S
AS YOU LIKE IT



A TEACHER'S STUDY GUIDE
PREPARED BY ROBERT NEBLETT

As You Like It is a co-production between



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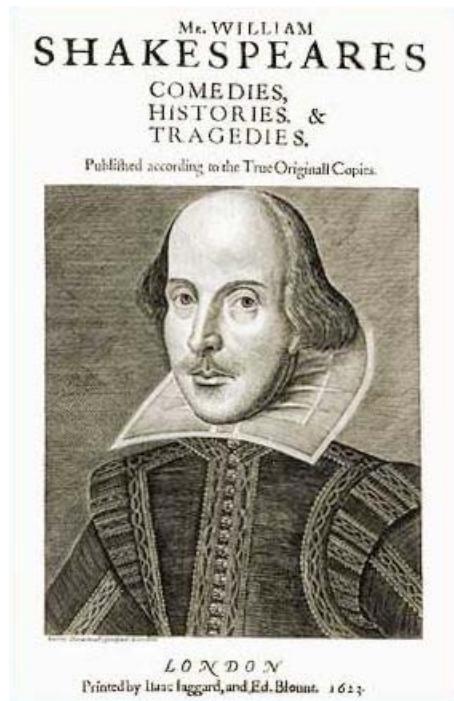
INTRODUCTION FROM THE ARTISTIC DIRECTOR

As You Like It is one of Shakespeare's most popular romantic comedies. It possesses a charismatic pair of young lovers at its core, the excitement of political intrigue, and bawdy physical humor. In addition, the play contains some of Shakespeare's most beautiful love poetry and most poignant philosophical concepts. In WaterTower Theatre's new production of the play, the company puts a fresh spin on the text by setting it in a 20th century American bayou, complete with live music.

This Study Guide has been written as a tool for educators to prepare students for the experience of attending WaterTower's production and to think about the play in an academically-challenging (and fun) way, long after the final curtain has gone down. The information provided here is merely an introduction to the many ways that *As You Like It* can be integrated into the classroom. We hope that this Guide will be an inspiration to you and your students to think deeply about this play and apply its language and message across a variety of disciplines.

Enjoy!

Terry Martin, Producing Artistic Director
WaterTower Theatre

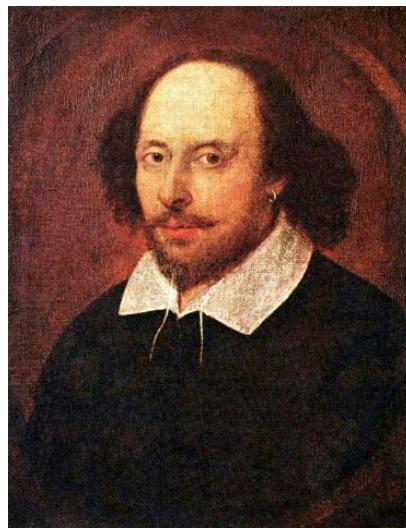


Front Page of the First Folio

INTRODUCTION TO SHAKESPEARE AND ELIZABETHAN THEATRE

WILLIAM SHAKESPEARE (1564-1616) is widely regarded as the greatest playwright of the English language, and after 400 years his works are still among the most popular on stages around the world. Very little is known of his life, and many theories exist about his true identity. What is known is that he was born and raised in Stratford-upon-Avon and moved to London to pursue a career as a writer in the late 1580's. He became a member of the theatre company **THE LORD CHAMBERLAIN'S MEN**, which later was renamed **THE KING'S MEN** when James I assumed the throne after the death of Queen Elizabeth I. Shakespeare wrote 38 plays and 154 sonnets, as well as many other poetic works and dramatic collaborations with other writers of his time. He died in 1616. In 1623, the first collection of his plays, known as the **FIRST FOLIO**, was published.

Theatre in the **ELIZABETHAN ERA** (reign of Queen Elizabeth I – 1558-1603) and the **JACOBEAN ERA** (reign of King James I – 1603-1625) was a tumultuous artistic pursuit. Because actors were considered to be morally corrupt and theatres were seen as places of debauchery, public theatres were only permitted to be built and operated outside of the London city limits and had to receive official permission from the government in order to operate. During outbreaks of the bubonic plague, theatres were routinely shut down to prevent the spread of infection. There were also extended periods when the religiously conservative **PURITANS** convinced the throne to shut down the theatres for moral reasons.



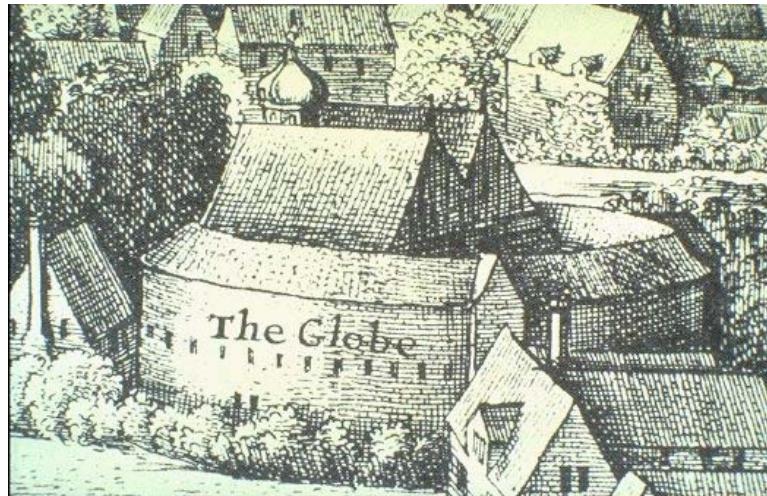
Portrait of Shakespeare

Because theatres were open-air structures that possessed no artificial lighting, performances of plays typically occurred during the afternoon. Women were not allowed to perform onstage until the English Restoration (1660-1785), so all female roles were played by male actors. In the case of comedies such as *As You Like It* and *Twelfth Night*, this convention added a touch of irony to the disguise plots, in which Shakespeare's audiences would be fully aware of watching a boy playing a girl playing a boy. Thus, the role-playing plot device was made all the more comic and affecting by the altered gender perceptions of the audiences of the time.

One of the most famous theatres in London during Shakespeare's time was **THE GLOBE THEATRE**, where many of Shakespeare's plays premiered. The Globe burned down in 1613 during a performance of Shakespeare's *Henry VIII*, when a blast of cannon fire set the thatched roof ablaze. The theatre was never rebuilt, although a replica of the original building opened in London in 1997, just a few hundred feet from the original building site.

At a typical performance at a theatre like the **GLOBE**, the audience viewing areas typically would be divided according to class and financial status. The lower classes who attended the theatre became known as the **GROUNDLINGS** because they could only afford to stand in the large pit directly in front of the stage. This group of theatergoers was often raucous, interrupted the play's action, and ate and drank during the performance. More wealthy audience members paid more to sit on benches in tiered galleries that surrounded the stage. Often, plays contained characters and scenes that appealed directly to each of these audience groups. Entire subplots were written with the **GROUNDLINGS** in mind and contained crude references and vulgar language delivered by the actors directly to them.

Performances often occurred on a bare stage, with few pieces of scenery or props to indicate time or place, and actors' costumes may have consisted of their street clothes accentuated with representative costume pieces to indicate character. The power of the text to suggest setting and action and emotion was the most important element in these productions.



The Globe Theatre from an Elizabethan map of London

While they may not be immediately familiar to contemporary audiences, the plots of Shakespeare's plays were well-known to his audiences, since they were often based upon popular stories and literature of the day, sometimes even based upon other successful plays by competing playwrights from a previous season. For example, *As You Like It* was based upon Thomas Lodge's famous **PASTORAL** prose tale *Rosalynde*, printed in 1590. Therefore, because Shakespeare could expect his audiences were aware of the source material, there are many plot points or obscure references in the play's text that might have been more obvious to the audiences of the 17th century than they are to theatergoers today.

SHAKESPEARE'S LANGUAGE

The primary literary device used by playwrights in Shakespeare's time was **BLANK VERSE**. Drama was considered to be a form of poetry, so there were expectations on the part of audiences and producers for a play, at least in part, to be composed in verse. **BLANK VERSE** is a type of poetry that possesses a standard meter, but does not necessarily have a discernible rhyme scheme. It is most often composed in **IAMBIC PENTAMETER**, which is a type of poetic meter in which a line of verse must have ten syllables, with alternating stresses occurring on syllables 2, 4, 6, 8, and 10.

For example:

Ba **BUM** ba **BUM** ba **BUM** ba **BUM** ba **BUM**...

Rosalind: I'll **have** no **worse** a **name** than **Jove's** own **page**...

IAMBIC PENTAMETER tends to simulate the normal stress patterns of regular spoken English and permits an ease of memorization for actors learning large speeches or a substantial number of lines.

In Shakespeare's plays, not all characters speak in verse; often they speak in long **PROSE** passages. This often indicates a relaxation in the tone of a scene or the introduction of a lower-class character, most of whom tend to speak in prose in Elizabethan drama.

In *As You Like It*, students may notice that there is an active mixture of prose and verse in the character's language, with no strict rules as to why this alternation occurs. Pay attention to the tendency of the verse structure and rhyme schemes to be more structured and rigid in the scenes that occur in Duke Frederick's court, while the characters in Arden tend to speak in prose or more relaxed verse patterns.

What is the thematic impact that such shifts in language patterns have on action, mood, emotion, and character?

PLOT SYNOPSIS

Duke Frederick usurps his gentle brother's rule and exiles him to the forest of Arden. The noble Orlando de Boys has been similarly abused by his brother Oliver. The usurped Duke Senior's daughter Rosalind falls in love with Orlando after he wins a wrestling match against Frederick's champion Charles.

Orlando flees to Arden with his old servant Adam, to escape Frederick's imminent vengeance. The enraged Duke sends Oliver to hunt down his brother.

When Orlando enters the forest, he discovers Duke Senior and his followers living in blissful harmony with nature, the only exception being the melancholy Jaques, who takes delight in the bitter side of life.

Meanwhile, Rosalind and Celia have fled from the court to Arden with the clown Touchstone. Rosalind disguises herself as a boy named Ganymede, and Celia disguises herself as the maid Aliena, and they purchase a small cottage from Corin, a poor man they meet in the woods.

Orlando pines for Rosalind, writing love poems about her and posting them on the trees. Rosalind discovers Orlando's poems and crafts a plan to test his love for her. She goes to him as Ganymede and offers to "cure" him of his love by pretending to be Rosalind.

Unfortunately, the young shepherdess Phebe has fallen in love with "Ganymede." Despite Rosalind's attempts to reunite Phebe with Silvius, the young man who loves her, Phebe will not be swayed from her affections for "Ganymede."

Orlando rescues his brother from a lioness in the forest, which causes Oliver to repent his former abuses. Oliver then falls in love with Aliena (Celia). Touchstone, too, falls in love and pledges to marry the simple goat mistress Audrey.

During Oliver and Celia's wedding, Rosalind reveals her true identity, forcing Orlando to marry her and Phebe to return to Silvius. News arrives that Duke Frederick has experienced a religious conversion and restored Duke Senior to power. All but Jaques, who chooses to seek out Frederick and pursue holy vows as well, dance offstage to celebrate the mass wedding.

CAST OF CHARACTERS

Duke Senior – The usurped duke; brother to Duke Frederick; father to Rosalind; uncle to Celia; in self-imposed exile in Arden

Duke Frederick – The current reigning Duke; usurped the court from his brother, Duke Senior; father to Celia; uncle to Rosalind; a cruel and scheming ruler

Rosalind – Duke Senior's daughter; in love with Orlando; best friends with her cousin Celia; flees the court to Arden in disguise as the boy "Ganymede"

Celia – Duke Frederick's daughter; best friends with Rosalind; practical, level-headed; disguises herself as "Aliena" in Arden; falls in love with Oliver

Orlando – Son of Sir Rowland de Boys; abused by his brother Oliver; flees persecution by going to Arden; in love with Rosalind

Oliver – Brother of Orlando; has prevented him from attaining the status of gentleman in the court; falls in love with "Aliena" (Celia in disguise)

Touchstone – A professional clown from the court who accompanies Rosalind and Celia to Arden; develops a witty friendship with Jaques; falls in love with Audrey

Jaques – A lord from the court allied with Duke Senior who has moved to Arden, yet revels in his melancholy moods

Phebe – A shepherdess whose affections shift from the young Silvius to "Ganymede," Rosalind's male alter ego

Silvius – A young shepherd in love with Phebe

Audrey – A simple goat shepherdess who falls in love with Touchstone

Le Beau – A kindly lord in the court still loyal to Duke Senior who advises Orlando to escape Frederick's wrath

Adam – Old servant of Orlando who accompanies him to Arden; nearly dies of hunger

Amiens – Member of Duke Senior's entourage in Arden; a musician and singer

Corin – A poor old man in Arden; sells a cottage to Rosalind and Celia

William – Doltish young man in love with Audrey; loses her to Touchstone

Sir Oliver Martext – A country minister, compelled by Touchstone to officiate over his marriage to Audrey

SETTING

The action of *As You Like It* is divided between two primary locations: the court of Duke Frederick and the forest of Arden. While it is not explicitly mentioned in the text, critics generally agree that the play is set in a French court, where several of Shakespeare's romantic comedies of this period occur. Much debate exists about whether Arden is a real place or not. Is it an Anglicization of the Ardennes region? Is it inspired by the small stretch of wooded land owned by Shakespeare's mother, Mary Arden?

While we know little about the court and are only there for such a small part of the play, what we do know is that it is a once-prosperous place that has been thwarted by the political machinations of the usurping Duke. It is a place of cruelty, of dishonor, of corruption, of repression, all stemming from the basic personality characteristics of its leader. In Elizabethan England, the belief in the **BODY POLITIC** held that, because a country's leaders were appointed by God, the physical, financial, military, and cultural health of the country were extensions of the state of those attributes in the leaders themselves. Thus, a sickly king or queen would most likely "infect" a nation's prosperity with bad luck and calamity.

Conversely, the forest of Arden is a natural paradise, a place of freedom, of true love, of good humor. Shakespeare describes Arden according to both the **ARCADIAN** and **PASTORAL** traditions. Deriving its origins from Greek mythology and history, an **ARCADIAN** locale is one that becomes a rustic refuge for travelers weary of the world, and often the term "Arcadia" is used as a substitute for a place of heavenly rest. A **PASTORAL** work of literature is one that depicts the lives of shepherds and the rustic life in a natural environment as a highly romanticized state of existence. Often characters leave a civilized society to live among shepherds to throw off the trappings of the modern world and live in a way that is closer to the Golden Age of an idealized past.

And yet, Arden is not a place without danger. It is a natural wilderness, and there exists there great physical threat and a savage indifference to death, according to the natural order of things. Oliver is nearly killed by a savage lion, Adam nearly dies of hunger, and Jaques finds himself emotionally overcome by the death of a deer. It is perhaps fitting, then, that the WaterTower Theatre artistic staff has transplanted the setting of the play from a Shakespearean forest to the darker, murkier, more mysterious venue of a 20th century American bayou in the South.

THEMES

Many recurring themes exist within Shakespeare's *As You Like It* that permit the play to speak to its audiences about broad issues of life and human nature. These are universal concepts that are expressed in such a way that readers and audiences take away lessons about themselves from observing how characters behave in the play.

Consider the following basic themes found in the play as you explore the text in a more exhaustive way.

Family Loyalty

In the play, we see two pairs of brothers at odds with one another – Duke Frederick and Duke Senior and Orlando and Oliver. Yet we also see the intimate relationship between cousins Rosalind and Celia. Is this adversarial quality between the pairs of brothers a masculine trait? Is it linked to power and wealth? How does the ultimate conversion of Frederick and Oliver transform their filial relationships?

Romantic Love

In Arden, we see as many different expressions of romantic love as there are couples who fall under its spell: Orlando's love poems, Rosalind/Ganymede's "love cure," Touchstone's infatuation with Audrey, etc. How does Oliver and Celia's relationship mirror that of Orlando and Rosalind or Phebe and Silvius? What role does comedy play in the complications of the heart?

Disguise

If all the world's a stage and men and women are merely playing their assigned roles, how does costume and disguise impact this role-playing? Would Rosalind be more or less successful in the courtship/love test of Orlando if she had come to him initially as herself? What does Rosalind learn about herself in disguise that she could not have learned in her own persona? What is she able to say to Orlando as a man portraying a woman (Ganymede) that she would be unable to say as a woman.

Transformational Power of Nature

Almost every individual who enters the borders of Arden is changed for the better. What role does the natural environment play in that conversion? Does a return to nature imply a return to a simpler, more honest life? How is the transformational power of love connected to the transformational power of nature? How is this contrasted with the role that "civilized society" is represented by the court?

What other themes do you see in the play? Are there images, words, or actions that are repeated significantly that affect your interpretation of the play as a whole?

PRODUCTION HISTORY

No evidence exists that there was ever a public performance of *As You Like It* prior to 1669, with the exception of a private home performance in 1603, since the public theatres were closed because of an outbreak of bubonic plague at the time. Apocryphal sources indicate that Shakespeare himself may have portrayed the role of Adam in this private performance. Since the 17th century, however, *As You Like It* has become one of the staples of Shakespearean performance, with the role of Rosalind being a favorite among audiences and actresses.

In the 18th and 19th centuries, theatre companies often merged the action of *As You Like It* with other pastoral comedies, including *A Midsummer Night's Dream* and *Love's Labour's Lost*. What resulted was a "greatest hits" version of Shakespeare that did not necessarily have a clearly discernible plot, but contained all of the Bard's recognizable speeches. This process is known as **BOWDLERIZATION**, after the infamous 18th century editor Thomas Bowdler, who compiled a "family-friendly" version of Shakespeare's works that expurgated "offensive" material such as death and sadness. Other examples of this technique involve changing the final scenes of tragedies such as *Romeo and Juliet* or *Hamlet* so that they end happily.

Critical reception to the play over the years has been mixed, because the play seems to lack the thematic and narrative unity of more sophisticated comedies such as *Twelfth Night*. Too, its many disparate elements and subplots seem to overwhelm the primary storyline. Playwright and critic George Bernard Shaw often referred to the play as *As YOU Like It*, implying that Shakespeare wrote it as an attempt to please his audiences with a trifle of an entertainment, as opposed to a work of greater artistry.

Often, directors and designers will re-conceptualize a classical piece of theatre to make it more relevant or accessible to a contemporary audience. This is most often accomplished by transplanting time and place to a more familiar, more recognizable setting. In the case of *As You Like It*, certain textual challenges must be addressed in any modernization. How will the polarized tones of the court and the forest be represented? How clearly are sexual roles defined in society, so that Rosalind must feel her only option is in disguising herself as a boy? How does fashion in the chosen period impact Ganymede's disguise? Is there a corollary for Touchstone as a professional clown? What natural environment does one choose to represent Arden?

In WaterTower's Cajun production of *As You Like It*, this is a 20th century American bayou; in Kenneth Branagh's recent film version of the play, the action occurred in late 19th century Japan. Other adaptations of the play have transported the action to a hippie-filled romp in 1960's San Francisco or a flapper-inhabited Charleston dance marathon from the 1920's. One of the first film adaptations of *As You Like It* was a fairy tale-inspired romance starring Laurence Olivier as Orlando. A recent Canadian production featured an original musical score by the popular rock music group Barenaked Ladies.

FAMOUS QUOTES AND SPEECHES

One of the most famous speeches in all of Shakespeare's plays is Jaques' "Ages of Man" speech in Act II, Scene VII of *As You Like It*, which begins:

"All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages..."

This speech is a prime example of **METATHEATRE**, theatrical convention in which the play itself comments on the art of theatre itself. Jaques compares life to an act of theatre and people's behavior as an act of role-playing. In a fit of **MELANCHOLY**, he reduces men and women to mere "types" of characters, much like the stock characters in standard classical drama (the lover, the warrior, the corrupt judge, etc.).

Other examples of **METATHEATRE** in Shakespeare include the players in *Hamlet* and *A Midsummer Night's Dream* and the philosophical implications of role-playing in works like *Henry V*, *King Lear*, and *Twelfth Night*. Contemporary examples of **METATHEATRE** include plays like *Noises Off!* by Michael Frayn and *The Dresser* by Ronald Harwood.

Other famous quotes from *As You Like It* include:

"Celia: Not a word?
Rosalind: Not one to throw at a dog." (Act I, Sc. III)

"Sweet are the uses of adversity
Which like the toad, ugly and venomous,
Wears yet a precious jewel in his head:
And this our life exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in every thing..." (Act II, Sc. I)

"I like this place and willingly could waste my time in it." (Act II, Scene IV)

"Ay, now am I in Arden: the more fool I. When I was at home I was in a better place; but travellers must be content." (Act II, Sc. IV)

"And so from hour to hour we ripe and ripe,
And then from hour to hour we rot and rot;
And thereby hangs a tale." (Act II, Sc. VII)

"True is it that we have seen better days." (Act II, Sc. VII)

“Blow, blow, thou winter wind! Thou art not so unkind as man's ingratitude.” (Act II, Sc. VII)

“Neither rhyme nor reason.” (Act III, Sc. II)

“Can one desire too much of a good thing?” (Act IV, Sc. I)

“For ever and a day.” (Act IV, Sc. I)

“The fool doth think he is wise, but the wise man knows himself to be a fool.” (Act V, Sc. I)

“How bitter a thing it is to look into happiness through another man's eyes!” (Act V, Sc. II)

INTRODUCTION TO WATER TOWER THEATRE

WaterTower Theatre's mission for the 21st century is to open minds with a diverse mix of plays and educational programs that inspire people to experience and embrace live theatre.

We at WaterTower Theatre strive to create magic - a special kind of magic that changes our audiences and ourselves. If we are ever lucky enough to experience this kind of magic, we are transformed - transformed by the communication of thoughts and ideas that have an authentic connection to those who experience the work we do.

We believe our work must have something to say about what we believe in and feel passionate about. We strive to provide a connection between ourselves as artists and those who view our work. We hope to inspire the type of thinking that allows reflection and personal change, the type of thinking that is a catalyst for remembrance, the type of thinking that is a reinvestment into those beliefs and experiences that imbue our lives with meaning.

To do this, WaterTower Theatre produces a wide range of dramatic literature. Comedies and dramas. Plays and musicals. Classics by the great writers of Western literature as well as new works by up-and-coming authors who provide us with original thoughts, fresh ideas, and up-to-the-minute expressions that reflect our modern and ever-changing lives.

WaterTower Theatre provides a place for the community and the world at large to come together to share, to communicate, and to have an experience that is both life affirming and soul expanding. We vow, to the best of our ability, to create a very special kind of theatre. Theatre that provides an experience that is meaningful and significant to those who experience it. Theatre that can provide a "source of hope." That can change someone's life for the better.

Woody Guthrie once described a good song: "It can't just be good; it has to be good for something." Our ultimate vision is to be good for something.

INTRODUCTION TO AUDIENCE ETIQUETTE

Because attending the theatre is a living, breathing artistic experience, there are certain rules that exist to make the experience as positive as possible for artists and audience members alike. Please take a moment to review the following fundamentals of etiquette and strive to be a considerate audience member.

- The performance begins as soon as the audience lights go down and does not conclude until after the **CURTAIN CALL** is finished. Please stay in your seat during the duration of the performance, unless there is an intermission, during which you may go to the restroom or get a drink of water.
- Please be quiet during the performance, as a courtesy not only to your fellow audience members, but also to the actors onstage. They can hear and see you as well, so please give the action onstage your full attention and do not talk to your neighbors until after the play's conclusion.
- Please put away all cell phones and mobile devices and make sure they have been turned off completely or placed on silent mode. Do not send text messages during the performance; this is rude and very distracting behavior.
- Please do not bring food, drinks, or candy/gum into the auditorium.
- Do not take pictures or video recordings during the production. Unauthorized photography or recording of a theatre performance is illegal.
- Please feel free to laugh and applaud at appropriate moments. This is a comedy, and the actors appreciate positive interaction with the audience.

QUESTIONS FOR FURTHER STUDY AND WRITING

After studying/viewing *As You Like It*, think about the following questions and do some research about them and related topics. These are also excellent starting points for writing assignments and essay test questions.

1. WaterTower Theatre set its production of *As You Like It* in a bayou in the American South of the 1950s. Discuss whether you feel this change of time and location made the play more accessible or not. What aspects worked best in this interpretation? Which ones did not? If you were to do a production of *As You Like It* and wanted to transplant the action to a different time and place than Shakespeare's original setting, where/when would you choose and why? How would this production look? Would it have a specific type of music associated with it?
2. Write about some place that inspires you to get in touch with your true self (a park, a lake, a relative's house, a museum, etc.). What is it about the spirit or ambience of that place that inspires you? What would you do if you were no longer allowed to return to this location? Who would you bring to this special place to share in its magic, and who is forbidden from visiting?
3. What parts of *As You Like It* would appeal most to the Groundlings and what parts would appeal most to the more, educated, cultured audience members? Why? Where would you have preferred to see a Shakespearean performance? In the gallery or in the pit?
4. Read Edmond Rostand's *Cyrano de Bergerac*. In this classic play, we see another character who courts his true love in the guise of another person, but in this instance, he must assist his romantic rival to woo the woman of his dreams. Write an essay comparing/contrasting Ganymede's lessons of love to Orlando with Cyrano's to the young soldier, Christian. Are there any other similarities in structure or theme between the two plays?
5. Read Shakespeare's *Twelfth Night*. How are Viola and Rosalind similar or different characters? What role does cross-dressing play in the plots of each play? Which play is more satisfying as a comedy, as a love story? Why?
6. Think about the fact that, in Shakespeare's time, all of the characters in *As You Like It* would have been played by male actors. How does this affect the audience's perceptions of the disguise plot, especially Rosalind's final speech in the play? Is the play funnier if we know that she is a male actor playing a female character pretending to be a male character in disguise? How does this impact our impressions of Celia, Phebe, and Audrey? Are there textual clues in the play that give a knowing wink to Shakespeare's audience, since they would be fully aware of this theatrical convention?

ACTIVITIES

1. *Part A:* Pretend you are Orlando and write an original love sonnet to Rosalind, using Shakespeare's own sonnets as a model for traditional verse structure and rhyme scheme. *Part B:* Trade sonnets with a fellow student. After you read this sonnet, pretend you are Rosalind, and write a sonnet from her perspective in response. Try to use the dominant imagery in the sonnet you've received as inspiration for the images in Rosalind's poem. Is her response an honest expression of affection? A lesson in courtship from Ganymede?
2. Study Jaques' "Ages of Man" speech. Write a new version, replacing the characters he describes from Shakespeare's time with types of people from today. Does the idea behind the speech still ring true? Is all the world a stage? Or is it now a movie or reality show or sitcom?
3. Music propels the action forward in WaterTower Theatre's production of *As You Like It*. Make a list of ten songs that are the "soundtrack to your life." Then, divide a typical day in your life into ten parts. Assign one of these "soundtrack" songs to the part of your typical day that is most appropriate. How would someone else interpret this "mix CD" of your life, if they only had access to the track listing of the songs?
(Another related activity is to have students compose the above soundtrack list, but not put their names on the list and see if their classmates can guess to whom each list belongs, simply by examining the track listing.)
4. Stage the wrestling match scene with Charles as if it were a contemporary stadium sports event (à la "WWE Raw!" or "The Ultimate Fighter"). How would this change the dynamic and energy of the scene? How important is the crowd of spectators to supporting the tone of the event? Does this transform the characters of Frederick, Orlando, and Rosalind? What costumes, music, and staging effects would this type of reinterpretation necessitate?

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