



NEW VIC

A Northern Broadsides and New Vic Theatre Co-Production



EDUCATION PACK

Table of Contents

INTRODUCTION	2
LIST OF CHARACTERS (A to Z)	6
ACTIVITY 1 – The Plot	11
ACTIVITY 2 – Character Relationships	12
THEMES: PASTORAL	13
ACTIVITY 3 – Pastoral Literature and Collage	17
ACTIVITY 4 – Designing a Set	21
CHARACTER STUDY: ROSALIND	22
ACTIVITY 5 – Rehearsing a Scene	25
“ALL THE WORLDS A STAGE”	29
ACTIVITY 6 – Writing Monologues	33
ACTIVITY 7 – Gender Discussion	39
ECO-CRITICISM	41
ACTIVITY 8 – Eco-critism and As You Like It	43
ACTIVITY 9 – Writing a Review	46
ACTIVITY 1_ Answers in red	49
FURTHER READING	50

INTRODUCTION

We are Northern Broadsides Theatre Company, a touring theatre company based in Halifax, West Yorkshire.

We are proud to present to you our production of *As You Like It*. This is a learning pack that explores some of the ideas that we have developed whilst making the show. You can use this pack before you see the play or afterwards. You don't have to read this pack in the order it's set out: you can dip in and out or just read the bits that interest you the most. Each section has an activity page where you are invited to explore your own creativity alongside the ideas explored. We start the pack with a summary of the story, a description of the characters and two of the themes: "Pastoral" and "Love". If you want to know more about the team involved in making the show, you can find biographies of the actors on our website and a link to access the programme here: bit.ly/AYLIProg (if you have printed this out, you can type this link into any internet browser and you will be taken to the programme).

If you want to know more about the process of making the play, we also look at aspects of making the show, including Set Design. There, you can find pictures of the model box created by our designer E.M. Parry as well as have a go at designing your own Forest of Arden. There is a section on the lead character of Rosalind and a section on the famous monologue "All the World's a Stage". This is followed by a section on Gender Identity where we explore what queerness means for the arts and performance. You may want to go there first as gender identity is crucial to our interpretation of *As You Like It*. The remaining sections include "Ecocriticism" where we discuss the role literature plays in our understanding of nature. Finally, there's some guidance on writing a theatre review for when you do go see the play. There is something in here of interest for everyone. Enjoy!

A BRIEF SYNOPSIS



Left to Right: Celia (Isobel Coward) and Rosalind (EM Williams) in their dressing room

Orlando, the youngest son of the deceased Sir Roland de Boys, complains to Adam/Ada¹, the old family servant, that his eldest brother, Oliver, has mistreated him ever since their father died. Oliver overhears this and, after the brothers get into a fight, sends Orlando away. Soon afterwards, Oliver learns that Orlando will challenge Duke Frederick's champion wrestler: a huge beast of a man called Charles. Oliver convinces Charles that Orlando is plotting against him, and that Charles should kill Orlando.

At the match the next day, Duke Frederick, his daughter Celia, and his niece, Rosalind, watch Charles and Orlando wrestle. Charles has badly injured his first three opponents but, in the match with Orlando, the young man's greater speed and agility defeat the Duke's champion. At first, Duke Frederick is very nice to Orlando, but when he learns who the young man is, he becomes furious and leaves. The reason for the Duke's behaviour is that Orlando's dead father, Sir Roland de Boys, had at one time been Frederick's bitterest enemy. After Frederick storms out, Celia and Rosalind congratulate Orlando, and Rosalind makes it clear that she finds him attractive. Orlando feels the same way but he is so overwhelmed by his love that he can't say anything: it is love at first sight for both.

¹ In our production Adam, we have recast Adam as a woman and named her Ada.

At the court, we discover that Celia and her cousin Rosalind are incredibly close. Rosalind is the child of the rightful duke, Duke Senior, whose throne has been usurped by his brother, Frederick. Frederick has banished Duke Senior, along with a band of his faithful followers, to the Forest of Arden where they are trying their best to survive. Until now, it has been the bond between Rosalind and Celia that stopped Duke Frederick from sending Rosalind away to join their father in the forest. But suddenly, in a fit of rage, Frederick banishes Rosalind, arguing that Celia's reputation is being damaged because Rosalind is more popular. After her father leaves, Celia decides to go into exile with her cousin, and the pair set out for the Forest of Arden: Rosalind disguised as a young man called Ganymede and Celia disguised as a young country woman called Aliena. Touchstone, Frederick's clown (in our version, a drag queen!) goes with them.

Meanwhile, Orlando returns home and is warned by Ada that Oliver is planning to kill him. Together, they also set out for the Forest of Arden, hoping that they will be safe there. When his daughter Celia goes missing, Frederick sends his men out to find Orlando. When he is told of Orlando's escape to the Forest of Arden, Frederick assumes that Orlando is responsible for Celia's disappearance, and in a rage, he sends for Oliver and commands him to find Orlando or else give up his entire estate to Frederick.

In the forest, Orlando and Ada find and join Duke Senior (the rightful duke), while Rosalind and Celia, still in disguise, buy a little cottage and a small herd of sheep and settle down to a peaceful farming existence. One day, however, Rosalind discovers that the trees in the forest are covered with sheets of poetry, dedicated to her. Unbeknown to her, the author of these poems is Orlando, who is so in love he cannot help but write to his beloved. Eventually, the two cross paths in the forest and Rosalind - still as Ganymede - offers to cure Orlando of his lovesickness by pretending to be Rosalind, suggesting that Orlando woo Ganymede as if Ganymede were Rosalind. In turn, Ganymede will do his best to act as moody and flighty as a woman apparently might and, eventually, Orlando will get tired of all that silly teasing and forget about love. Orlando agrees to the plan.

Rosalind continues to be Ganymede and finds themselves mixed up in yet another storyline. Silvius, a young shepherd, is in love with Phoebe, a cold-hearted shepherdess.

Despite Silvius's best efforts, Phoebe rejects Silvius and – instead – falls madly in love with the young, good-looking Ganymede!

In the middle of all this confusion, Oliver arrives in the Forest of Arden. Though Oliver planned to hunt down Orlando, he has had a change of heart because Orlando saved his life – first from a poisonous snake, then from a hungry lion. Oliver tells Ganymede that he has been sent to this part of the forest to seek out a young man known as Ganymede and tell him that Orlando cannot keep his appointment. And there is more news: while saving Oliver's life, Orlando was wounded. Hearing this, Ganymede swoons. Whilst Oliver is telling his story, he sees Celia. The pair fall in love as soon as they meet.

Whilst all this serious business has been happening, the drag queen Touchstone has fallen in love with a lovely, down to earth young woman named Audrey, who looks after a herd of goats. Touchstone chases off Audrey's suitor, a rascal named William, and manages to win her hand in marriage.

Duke Frederick, meanwhile, decides that he cannot allow his brother to live. He decides to go to the forest himself and put a stop to all this. At the forest's edge, however, he meets an old religious man and is miraculously converted, leaving all his land and money to the rightful Duke Senior.

At this point, Rosalind, still disguised as Ganymede, promises to solve the problems of everyone by magic. As the play comes to a quick end, Rosalind reveals themselves and marries Orlando, Celia and Oliver marry, Touchstone and Audrey marry, and Phoebe – on discovering that Ganymede is not who they thought they were – agrees to marry Silvius. Rosalind's father, the rightful duke, is delirious at finding his daughter again and is returned to his right place at court. Frederick's conversion is so complete that he turns his back on the world. At the end of the play, Rosalind comes forward and addresses the audience in a short but charming epilogue (a closing monologue or speech). They thank the audience for watching and wish all the lovers in the audience well.

LIST OF CHARACTERS (A to Z)



Adam/Ada²

Ada is the de Boys' old family servant. After telling Orlando that Oliver plans to kill Orlando while he sleeps, Ada accompanies Orlando to the Forest of Arden where she eventually dies.

Amiens

A lord attending Duke Senior. He has a light, delightful role, and in this role, he sings some of the most beautiful lyrics written by Shakespeare. In our version, Amiens is played by a woman.



Audrey

Audrey is a down to earth country woman. She has trouble expressing her thoughts and cannot understand the wit of Touchstone, but her love is so powerful that they eventually marry.

Celia

She is Rosalind's cousin and closest friend. When Rosalind is exiled by Celia's father, Celia accompanies Rosalind to the Forest of Arden. She goes to the forest disguised as Aliena. Eventually she meets Orlando's brother, Oliver, and falls in love with him.



² In our production Adam is recast as a woman named Ada.



Charles

A professional wrestler whom Oliver tells to kill Orlando.

Corin

In contrast to Silvius, Corin is a real shepherd who ends up working for Ganymede (Rosalind) and Aliena (Celia) when they move into a cottage in the forest.



Dennis

A servant to Oliver de Boys.

Duke Frederick

The "villain" of this comedy, he banishes his elder brother, and, later, his child Rosalind. Just before the play ends, he is converted by a religious man and leaves the land to pursue a religious life.



Duke Senior

A kind and caring man, he is the rightful Duke. Before the play begins, his land has been taken by his brother, Frederick. Ultimately, his lands and his possessions are returned to him.

Jaques

A follower of Duke Senior, Jaques is an outsider. He loves the arts and he loves writing most of all. He likes to suffer and gets a lot of pleasure out of being sad and depressed.

By the end of the play, he is still trying to figure out his feelings about the world and his place within it.



Le Beau

Le Beau is a servant to Duke Frederick. She's charming, tactical and a schemer.

Oliver de Boys

A treacherous man, Oliver hates his brother Orlando for no good reason. After trying to have him killed at the wrestling match, he schemes to set him on fire while he sleeps.

By the end of the play, the brothers are reconciled and Oliver has fallen in love with Celia.



Orlando de Boys

This young man is noble and pure of heart. He cares a great deal about the old family servant, Ada. The only thing he cares about more is his love: Rosalind. After Rosalind runs circles around him in the forest, he eventually marries his beloved Rosalind.

Phoebe

Phoebe is a rough and tough countryside girl. Silvius loves her and, the more he loves, the more annoyed she becomes. She falls wildly in love with Ganymede (Rosalind in disguise) before eventually marrying Silvius.

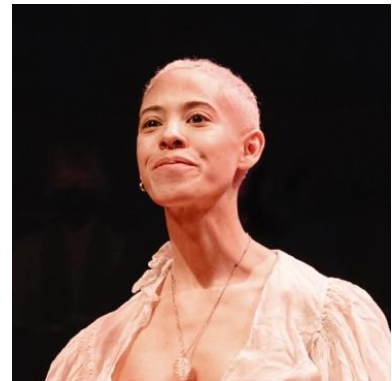


Reverend Martext

This reverend is inexperienced but eager. He almost marries Touchstone and Audrey, but Jaques stops Touchstone at the last minute.

Rosalind

The child of Duke Senior, Rosalind is banished by Duke Frederick because he sees her popularity as a threat. Accompanied by Celia and Touchstone, they go to the Forest of Arden disguised as a young man, Ganymede. In the forest, they woo Orlando before eventually marrying him.



Silvius

Silvius loves love. Most of all, he loves the shepherdess Phoebe but she constantly rejects him. Despite this fact, he longs for her constantly. Unlike Corin, he knows absolutely nothing about sheep.

Touchstone

The court clown, he accompanies Rosalind and Celia to the Forest of Arden. There, he falls in love with Audrey, a country woman. Touchstone is one of Shakespeare's greatest "fools."



William

William is a tough young man from the countryside who is in love with Touchstone and, because of this, challenges Touchstone for her hand.

ACTIVITY 1 – The Plot

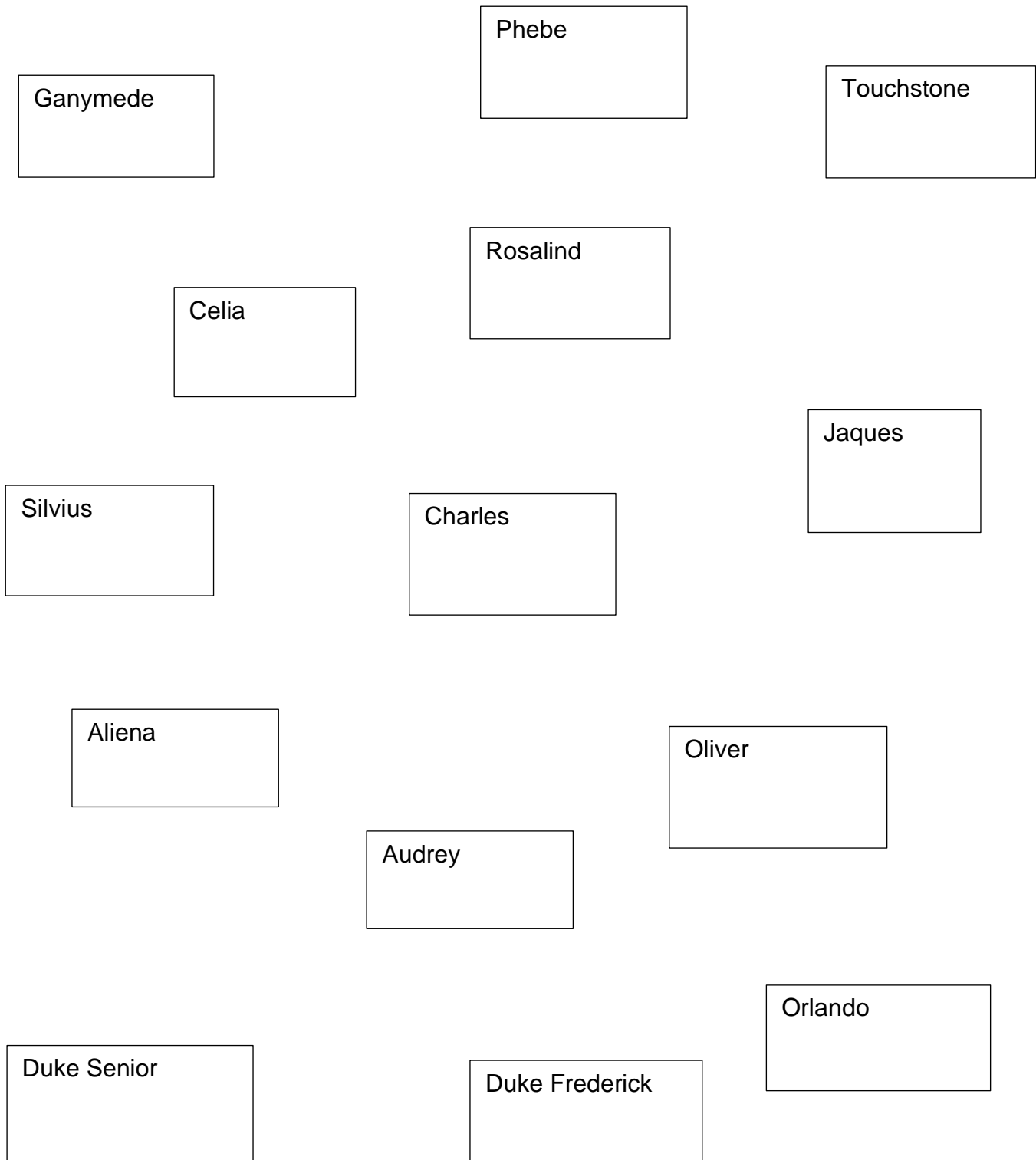
The sentences below are all from the story of *As You Like It*, however, they are not in the right order. Your task should you wish to accept it, is to put them into order. How about putting them in order by using numbers? Number 1 is in red below, now do the rest!

- Duke Frederick is converted to goodness by a hermit in the forest.
- Orlando fights Charles and wins.
- The god Hymen marries everyone to the ones they love.
- Rosalind disguises herself as Ganymede.
- Jaques decides to stay in the forest by himself.
- Touchstone goes with Rosalind and Celia to the forest of Arden.
- Rosalind is reunited with her father Duke Senior.
- Oliver tells Charles that Orlando is plotting against him.
- Phoebe falls in love with Ganymede.
- Orlando puts poems on trees in the forest.
- Duke Frederick threatens Oliver, he must find Orlando in the forest, or else!
- Orlando and Rosalind fall in love.
- Oliver says Orlando saved him from a snake and a lion.
- **Orlando complains to Ada about his treatment by Oliver, his older brother. 1**
- Duke Frederick gives the dukedom back to Duke Senior.

Answers at the end!

ACTIVITY 2 – Character Relationships

Draw lines using different colours to show the relationship between these different characters. For example you could use Red to show people who are 'in love'; Yellow to show that these characters are the same person! Green to show they are 'family' members; Purple to show they are 'friends'.



THEMES: PASTORAL

Pastoral: a piece of writing work (such as a poem or play) dealing with rural life in an exaggerated way. Pastoral writing typically draws a contrast between the innocence of the simple country and the misery of the city.

Pastoral literature was very popular in England when Shakespeare was writing *As You Like It*. This was because the Court during Elizabeth I's reign was seen as corrupt because of conflicts within the Tudor royal family. One of the functions of pastoral writing was to highlight how terrible things are in cities and in the royal court. However, writers could not say this directly for fear of imprisonment. Instead, they spoke about how terrible the city is by talking about how wonderful everything that is not the city (i.e. the country) is.

Here is a famous example of pastoral literature from Shakespeare's main playwright rival, Christopher Marlowe:

The Passionate Shepherd to His Love

By [Christopher Marlowe](#)

Come live with me and be my love,
And we will all the pleasures prove,
That Valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

And we will sit upon the Rocks,
Seeing the Shepherds feed their flocks,
By shallow Rivers to whose falls
Melodious birds sing Madrigals.



This painting makes the countryside look warm, misty yet sunny, inviting, and most importantly romantic. In *As You Like It*, Shakespeare was making fun of these romanticised ideas of the countryside.

The play opens in the Court with Orlando complaining that his older brother, Oliver, is treating him like an animal: “that differs not from the stalling of an ox” (Act 1, Sc 1, Line 8). The court is corrupt and violent. When the characters escape to the Forest of Arden this is seen as an escape to freedom away from corruption and the oppressions of court. In the play, then, the countryside is seen as a place of freedom, peace and quiet.

LOVE



Left to Right: Orlando (Shaban Dar), Celia (Isobel Coward) and Rosalind (EM Williams).

Love is a major theme in *As You Like It*: not just because all the characters fall in love.

Shakespeare was making fun of a particular kind of love poetry, called a Petrarchan sonnet. Petrarch was a poet living in Italy in 1303 and who invented the rhyme scheme unique to Petrarchan sonnets.

Silvius and Phoebe are example of Petrarchan lovers. They speak in poetry to each other a lot. Plus, Silvius is in a lot of pain because Phoebe doesn't feel the same way about him. Instead she falls for Ganymede who tells her Silvius is as good as it will get for her. Touchstone and Audrey's love is more realistic, it's based on the desire for a physical relationship.

Rosalind and Orlando represent a model for what might be realistically possible in a romantic relationship. A bit like Goldilocks, they are the one in the middle between the overly romantic and the overly physical. Maybe this is the perfect love

relationship. Over the course of the play, they learn to combine poetic, physical and spiritual loves for one another.

Friendship is also a strong force in the play and acts as a model for the lovers. For example, the relationship between Rosalind and Celia is one of devotion and loyalty. In a similar way, the relationship between Ada and Orlando is one of mutual respect and support, even if Ada is a servant to Orlando.

ACTIVITY 3 – Pastoral Literature and Collage

Write a list of things that are good and bad about both the city and the countryside. Don't feel like you need to only think about during Shakespearean England. Shakespeare wrote for his time and so should we so think about things like climate change, modern technology, etc!

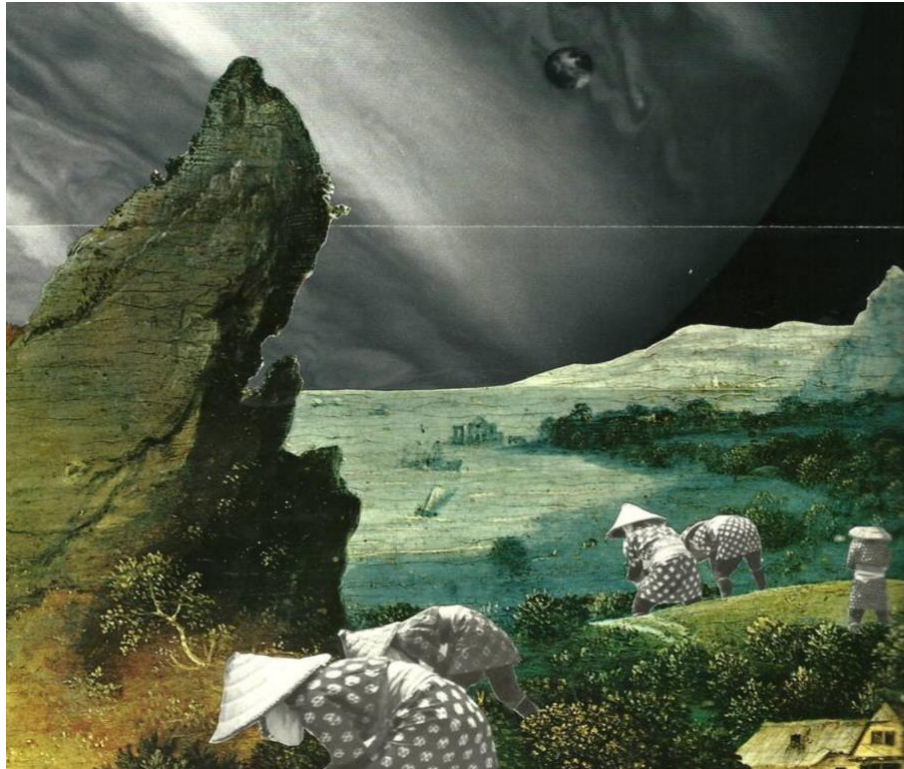
Countryside

Good	Bad

City

Good	Bad

Now create a collage to represent your ideas about either the countryside or the city, try and capture the good and bad. Down below is an example of a collage about a pastoral scene, it is by the artist Deborah Stevenson. The artist has put together images from different places to create a new piece of work. Try and do the same with your ideas about the **city** or **countryside** to show the good and bad things about the one you have chosen.



Creating a paper collage

- Decide on a main idea, this could be one main image.
- Find other images to add to the collage, these can be from posters, gift wrapping, newspapers, Christmas cards, anything really.
- Cut out the images and glue them onto a strong piece of paper, maybe a piece of cardboard.
- Let it dry, you should also think about adding text, maybe some words.

Composition, colour, ideas, and use of text are the things which will make your collage unique.

SET DESIGN



Set Design by E.M. Parry



The set and costume for *As You Like It* have been designed by E.M. Parry. As well as being a theatre designer, they are a trans-disciplinary artist working across theatre, opera, queer cabaret and drag. To read more of their biography please use this link to our website: <https://www.northern-broadsides.co.uk/meet-the-as-you-like-it-creatives/>.

E.M. Parry has also written a wonderful essay about the set. This is in the programme and can be accessed at this link: <https://bit.ly/AYLIProg>
Now would be a good time to read that as well.

In the previous section, we discussed pastoral literature, and you may have created a collage representing your ideas about that. Now, we can consider how to turn those ideas into a 3D set design. One of the key things to think about when designing a set is the type of stage you are designing for. When creating a set design, the designer will have thoroughly read the play and had many conversations

with the director to come up with a design concept. These ideas are then represented in a model box. Have a look at these photos of our model box, made by E.M. Parry.



The set will be used to play scenes in both the Court and the Forest of Arden. Looking at these photographs, how has E.M. Parry created the idea of a forest? Does the set use **symbolism**, **minimalism**, or **fantasy**?

Symbolism

Symbolist sets are more interested in communicating an idea to the audience than in representing real life. Symbolism allows the designers to choose an image that they think represents the key themes of the play and to interpret this as a stage set.

Minimalism

Minimalist sets use pieces of stage furniture or props to indicate a setting or location. For example, a table and two chairs could suggest a kitchen, dining room, or even a café. The way actors use the space gives it meaning.

Fantasy

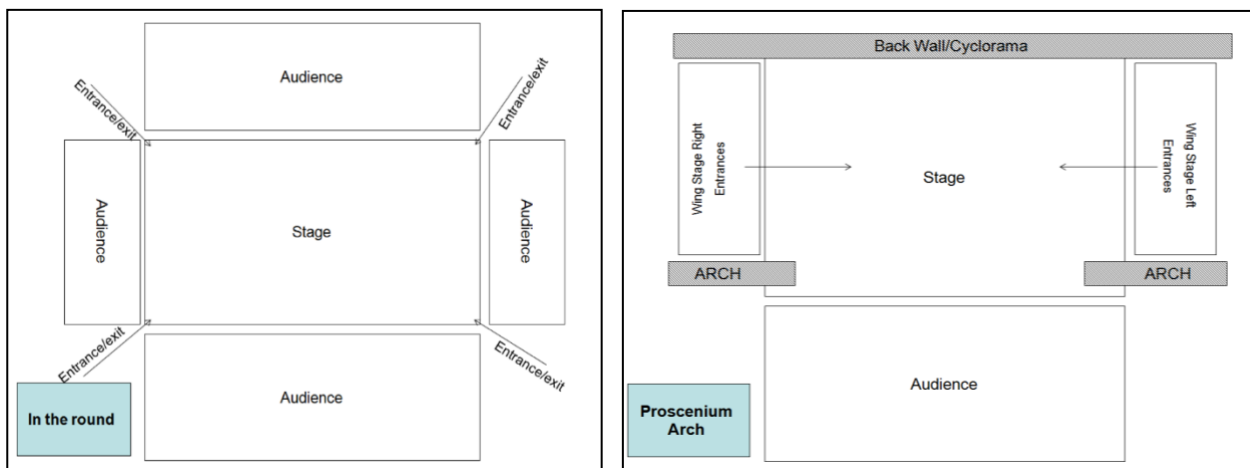
Fantasy set designs allow the designer to create a new world for a production. Designers can make fantastical locations without having to make it look real. However, a fantastical design must follow its own rules and be consistent

ACTIVITY 4 – Designing a Set

Down below are pictures of two different stage types. The first is **in the round**, where the audience sits in a circle around the outside of the stage. The second is **proscenium arch**, where the audience sits at the front, rather like sitting in front of a screen. There are many things hidden in the forest of Arden: a Duke, outlaws, lovers, shepherds, wild animals and many more. Lots of things happen in the forest too: the killing of a deer, an attack by a lion, four marriage ceremonies, and a lot of changing identities.

Now try this:

Create a mood board for one of these two stages. Make a note of which one you are using, **in the round** or **proscenium arch**: which do you prefer? What sort of forest will you go for? Collect some images and add them to the sheet below, saying what you like about each image: The colours? The textures? Atmosphere? Politics? What ideas/themes about the play do you want to communicate in your design?



Further Challenge: using your ideas, draw a set design, create one using paper collage, or describe it in writing. Keep in mind which stage it is for. An 'in the round' design must be visible to the audience from all sides; 'proscenium arch' design only needs to be visible from the front end.

CHARACTER STUDY: ROSALIND



Rosalind (EM Williams)

ROSALIND

Rosalind is an example of the best qualities to be expected in a Renaissance English woman. This role is the biggest part for a female character in any of Shakespeare's plays and has been played by many famous actors. She is intelligent, witty, warm and possesses an unshakable integrity.

Le Beau: *The people praise her for her virtues*
 (Act1.Sc2. Line 291)

But Rosalind is no saint, and she can assert herself with an authority that goes with her status as the daughter of a duke. In the beginning of the play, she is charged with treason and sent into exile, she is nevertheless confident in herself and can say so:

Rosalind: *Treason is not inherited, my lord,*
 Or if we did derive it from our friends,

What's that to me? My father was no traitor
(Act 1, Sc 3, Line 51-53).

Rosalind is sparkling when alone with Celia. She's philosophical with Touchstone. She teases Jaques, and she is particularly charming when she is teasing Orlando.

At first, she is depressed about her father being exiled, but then she promises to make a conscious effort to forget about all that and appear happy:

Rosalind: *From henceforth I will [be merry], coz, and devise sports*
(Act 1, Sc 2, Line 26-27).

This is proof that she has deep layers of feeling hidden behind the laughter and everything she says should not be taken at face value. Rosalind falls in love with Orlando at first sight. Impulsively, she declares her feelings by giving him her necklace and confessing:

Rosalind: *Sir, you have wrestled well, and overthrown.*
More than your enemies.
(Act 1, Sc 2, Line 266-67)

Later, she is impatient for Celia to identify the forester who has been posting poetry about her in the trees; becoming anxious about her appearance and forgetting that she is in disguise as a man. This sudden weakness is funny yet also human.

Although Rosalind laughs at herself in her banter with Orlando when she says:

"Love is merely a madness", Rosalind also tells him that her cynicism is not to be taken literally. Then later again, she is anxious and depressed when Orlando is late for their meeting in **Act 3, Scene 4**, to cure his love-sickness.

"Never talk to me!" she pleads with Celia, ***"I will weep."*** Rosalind's commitment to Orlando is total. ***"O coz, coz, coz, my pretty little coz,"*** she exclaims to Celia, ***"that thou didst know how many fathom deep I am in love... My affection hath an unknown bottom"*** (Act 4, Sc1, Line 209-13).

On the other hand, Rosalind's relationship with her father presents a possible problem to us in appreciating her warm emotional nature. She chooses, for example, to remain with Celia rather than join Duke Senior in exile (**Act1, Sc1**). This decision, however, could have been based on a decision to obey her father, who probably didn't want her to suffer in the forest.

It is Celia, rather than Rosalind, who suggests that they go into the Forest of Arden to look for the Duke (**Act 1, Sc 3**), and Rosalind's agreement is partly explained by the fact that she has just given her heart to Orlando; he occupies her every thought, so she isn't thinking at all. Such a situation is entirely natural in a romantic play, and Rosalind's final reunion with her father, Duke Senior, is as affectionate as could be wished for (**Act 5, Sc 4**).

ACTIVITY 5 – Rehearsing a Scene



Left to Right: Celia (Isobel Coward) and Rosalind (EM Williams).

As You Like It ACT 3. SC. 4

Enter Rosalind, dressed as Ganymede, and Celia, dressed as Aliena.

Rosalind: Never talk to me. I will weep.

Celia: Do, I prithee, but yet have the grace to consider that tears do not become a man.

Rosalind: But have I not cause to weep?

Celia: As good cause as one would desire. Therefore weep.

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 color.

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 pickpurse 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. He attends here in the forest on the Duke your father.

Rosalind: I met the Duke yesterday and had much question with him. He asked me of what parentage I was. I told him, of as good as he. So he laughed and let me go. But what talk we of fathers when there is such a man as Orlando?

Celia: O, that's a brave man. He writes brave verses, speaks brave words, swears brave oaths, and breaks them bravely, quite traverse, athwart the heart of his lover, as a puny tilter that spurs his horse but on one side breaks his staff like a noble goose; but all's brave that youth mounts and folly guides.

Summary

When this scene opens, Rosalind is at the point of tears. She is sitting in the forest with Celia, waiting for Orlando, who has broken a promise to her that he will arrive on time to meet her. Celia teases her friend about Orlando's unreliability, but then she points out that Orlando is probably helping take care of matters for Rosalind's father, Duke Senior. Rosalind reveals that she has met her father in the forest, but she says that he did not recognize her in her disguise. Her father's plight and his presence in the forest don't concern her, however, because she can think only of Orlando.

Analysis

This scene clearly shows us the depth of Rosalind's love for Orlando and that Celia is not in love but perhaps jealous and scared of losing her best friend. Her advice tends to make Rosalind's love seem too intense and therefore ridiculous.

Try these rehearsal exercises for the scene above:

1. Two actors sit back-to-back to read this duologue, place some small change or coins between them. Every time an actor feels they have won in the

conversation (for example, they've got a reaction out of the other actor or they've managed to make them laugh/cry), they can take a coin. See who ends up with the most coins. What does that tell us about the scene and the characters at this point in the play?

2. The actor playing Celia remains sitting, the actor playing Rosalind runs between two walls. When she feels scared of losing Orlando she goes to one wall when she is confident of their love, she runs to the opposite wall. Was there a lot of running or very little? What does that tell us? How did it feel being Celia in that situation?
3. A third actor, or some sort of symbol like a cuddly toy, is used to represent Orlando. This time Celia stands and performs the scene to Rosalind whilst Rosalind is completely occupied by the third actor/toy. How did this feel being Celia? What does that tell us about the characters?

Perform the scene again after these exercises to see what has changed for you.

“ALL THE WORLDS A STAGE”



Jaques (Adam Kashmiry)

ACT 2, SCENE 7

Jaques

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. At first the infant,
Mewling and puking in the nurse's arms;
And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation

Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lin'd,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well sav'd, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion;
Sans teeth, sans eyes, sans taste, sans everything.

Glossary

ballad: a story told through a song

capon: a castrated rooster, a luxury food

hose: stockings

lean: thin

mewling: crying or whining

modern instances: new judgements or decisions

oblivion: nothingness

pantaloons: refers to the sixth stage of life, the character of Pantalone is a weak old man from Italian comedy. Pantaloons was sixteenth century slang for an old man and is similar to "geezer".

pard: a big cat such as a leopard or panther

pipe: a musical instrument like a recorder with a high pitched tone

puking: vomiting

sans: the French word for "without"

satchel: a school bag

severe: harsh or stern

treble: the high voice of a small boy

wise saws: wise sayings or proverbs

woeful: sad

Summary of the Seven Ages of Man speech

Analysis

This monologue compares the world with a stage in a theatre. People are the actors or players on this stage.

Actors playing roles have entrances and exits during a performance. Life also has its entrances and exits - people are born and die and pass in and out of our lives. Just as an actor plays a variety of roles in life, so too do men and women play different roles or pass-through different stages or seven ages of their lives.

The speech then focuses on the experience of men. However, it is also possible to consider how the lives of women might be divided into seven ages or stages.

The **first role or stage** is that of an **infant** or baby.

In the **second stage** of life, Man plays the role of a small boy or **child** who does not want to go to school.

The role of the **lover** is the **third stage** of life. He is young and foolish and falls passionately in love.

In the **fourth stage** of life, Man plays the role of the **soldier**. He is so keen to improve his reputation he is willing to risk dangers such as death in war.

In the **fifth stage** of life, Man plays the role of a **justice** or judge. He has grown fat from eating expensive meats.

In the **sixth stage** of life, Man becomes a **pantaloon** or weak old man. He is so thin that the stockings on his legs become loose. The speech compares this stage of life to a return to being like a baby or child.

The **seventh and final stage** is **extreme old age or a second childhood**. Like babies, very old people are dependent on others and have no teeth. Man loses their memory, hearing and control of their senses before dying.

ACTIVITY 6 – Writing Monologues



Try these writing activities:

The original monologue is written as if ‘man’ stands in for all people, try one of these writing exercises to see what difference that makes. How can we create a universal experience through this monologue?

Re write this monologue as the seven ages of women OR

Re-write it as the seven ages of a non-binary person OR

Re-write with different stages of life or anything else that sparks your creativity – getting ready in the morning, going out for dinner, playing video games – just try to take us through the stages.

Try these drama activities:

Recreate the seven ages as a series of still images

Take seven photographs that represent the seven ages and give them captions

Perform the opening few lines of the monologue, imagining you are Jaques in different situations:

- As if you are an art gallery attendant showing people some paintings
- As if you are giving a religious sermon

- As if you are making a confession
- As if you are ordering a takeaway on the phone
- As if you have lost your keys

What does performing this section in these different ways change? How does it change how you perform it? How does it change it from an audience perspective?

Visual Art

Finally make a paper collage to represent seven ages of a man, woman, or non-binary person. Think carefully about the composition, will the seven stages be in a line, one after the other, something more abstract or in a circle?

GENDER IDENTITY

This production of *As You Like It* embraces queerness as an important part of the design concept and production. As you can see from the programme, a few of the creatives describe themselves as non-binary and use pronouns like they/them as well as he/she. In this section, we will have a look at some of these terms and ideas. *As You Like It* is famous for its use of disguise, which we will also discuss in this section. To begin with, here are some definitions to get us going but these definitions do not exhaustive. Please do additional research into any of the concepts that interest you.



Touchstone (Joe Morrow)

Sex

Sex refers to the biological aspects of a person as determined by their anatomy. This is broadly split into male and female but there are exceptions to this.

Gender

Gender is a social construction that is related to behaviours and attributes and is completely different from a person's sex. Gender identity is something very personal

and relates to how a person sees themselves. A person's gender identity may not be the same as the one that they were assigned at birth.

Cis/Trans-Gender

'Cis' and 'Trans' both come from Latin. 'Cis' means 'on this side', 'trans' means 'on the other side'.

Cisgender means that your gender identity is the same as the one that was assigned to you at birth. It also means that your gender identity is the one most commonly associated with your sex.

Transgender is a broad term which refers to anybody who's gender identity does not match the one that they were assigned at birth. Trans is a general term and it is important to remember that people who use the term 'trans' or 'transgender' may have very different identities and experiences from each other.

What Is Sexual Orientation?

Sexual orientation is a term used to refer to a person's pattern of emotional, romantic, and sexual attraction to other people.

Sexuality is an important part of who we are as people. Beyond the ability to reproduce, sexuality also defines how we see ourselves and how we relate to others. Sexuality is different for every single person and there are many, many terms that people use to define their sexuality.

Some of the most common labels are listed below:

- **Heterosexual:** Attracted to people of the opposite sex
- **Bisexual:** Attracted to people of either sex
- **Homosexual:** Attracted to people of one's own sex
- **Pansexual:** Attracted to people of any gender identity
- **Asexual:** Not sexually attracted to other people

Sexual orientation involves a person's feelings and sense of identity. It's not necessarily something that's noticeable to others. People may or may not act on the attractions they feel.

Gender Fluidity

Someone who is fluid -- or gender fluid -- is a person whose gender identity (the gender they identify with most) is not fixed. It can change over time or from day-to-day. It is a form of gender identity or gender expression, rather than a sexual orientation.

Non-Binary

Some societies – like ours – tend to recognize just two genders, male and female. The idea that there are only two genders is sometimes called a “gender binary,” because binary means “having two parts” (male and female). People who are non-binary feel that their gender identity exists outside of that binary.

LGBTQIA+ is an inclusive term and an acronym, meaning each letter stands for a word:

Lesbian, Gay, Bisexual, Trans, Queer/Questioning, Intersex, Asexual +

The + refers to all other sexual and gender identities, as not all of them can be fit into one term.

Gender in *As You Like It*

Today, we understand that sex, gender and sexuality are much more complex ideas than when Shakespeare was writing *As You Like It*: women weren't even allowed to perform on stage when Shakespeare was alive.

Our production of *As You Like It* wanted to bring our modern understanding of sex, gender and sexuality to this classic play because we think it is much more interesting and relevant to audiences.

It also means that we're able to reflect just how confusing figuring out who you are and who you like can be.

When Rosalind goes into the forest as Ganymede, are they 'a girl pretending to be a boy' or are they a person trying on a new identity?

When Phoebe falls in love with Ganymede, are they falling for Ganymede or for the person beneath Ganymede?

When Orlando falls for Ganymede as Rosalind are they attracted to the person beneath the disguises or does Orlando fancy Ganymede?

As theatre makers, we found the most the most exciting choice is the one that's least obvious and more complex.

The play is deliberately vague on this ideas and because of that our production is. Life, love and the world are complicated so why should our plays pretend to be simple?

ACTIVITY 7 – Gender Discussion



Left to Right: Audrey (Terri Jade Donovan) and Touchstone (Joe Morrow)

These activities involve reading, writing and discussion.

- If our genders are not naturally fixed, why do so many cultural stories construct heterosexuality as the norm? Can you identify any myths or fairy tales in which homosexuality even features?
- Can you name any media products that use storylines that reinforce the idea that gender subversion is difficult? To what extent are those storylines outmoded?
- Can you think of any media products that offer us more positive representations of non-heteronormativity?

Queer Art Quick Links

https://en.wikipedia.org/wiki/Queer_art

<https://www.tate.org.uk/art/queer-lives-art>

<https://wyqs.co.uk/short-films/>

<https://www.theartstory.org/movement/queer-art/>

Queer Theatre Quick Links

<https://www.breakingcharacter.com/home/2020/6/15/pride-timeline-50-years-of-lgbtq-plays-and-musicals>

<https://www.stratfordeast.com/news/here-and-queer-a-brief-history-lesson-in-queer-theatre>

If you have been affected by any of these issues and wish to discuss them further, try these links:

<https://www.stonewall.org.uk/help-advice/whats-my-area>

<https://www.stonewall.org.uk/>

<https://www.theproudtrust.org/young-people/>

ECO-CRITICISM



Left to Right: An Outlaw (Terri Jade Donovan) in the Forest of Arden

The Forest of Arden plays a big role in *As You Like It*. Please read the essay AS YOU GREEN IT by **Vin Nardizzi**, University of British Columbia, in the [programme](#). This essay uses ideas known as eco-criticism.

William Rueckert is believed to have thought up the term “ecocriticism” in 1978, which he defines as “the application of ecology and ecological concepts to the study of literature.” Basically, how does literature represent the environment, how people interact with the environment and what is our relationship to it?

Western thought has often held the view that nature is for serving human needs. However, after the eighteenth century, there emerged many voices that demanded a reevaluation of the relationship between Man and environment, and Man’s view of nature. Arne Naess, a Norwegian philosopher, developed the notion of “Deep Ecology” which stresses the basic connectedness of all life forms and natural features.

The concerns of eco-critics have become all the more important in the twenty-first century as we have awaked to the threat of the climate crisis.

The ideas and methods of eco-critics may be summed up as follows.

- Eco-critics believe that human culture is related to the physical world.
- Eco-criticism assumes that all life forms are interlinked.
- Eco-criticism expands the notion of “the world” to include the entire ecosphere.
- Eco-critics believe is a link between nature and culture, where the *literary* treatment, of land and nature influence *actions* on the land.
- Eco-criticism explores the role played by literature in the ecology of the human species.

<https://www.nypl.org/blog/2014/10/28/ecocriticism-reading-list>

ACTIVITY 8 – Eco-criticism and *As You Like It*

Eco-critics ask questions such as:

1. How is nature represented in the play?
2. What role does the physical-geographical setting play in the play?
3. What do metaphors about the environment tell us about how the environment is viewed?
4. How does humanity and human technology affect the environment and change how we relate to the environment?



Duke Senior (Ali Gadema)

Act 2 Scene 1

Duke Senior

Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?

Here feel we not the penalty of Ada,
The seasons' difference, as the icy fang
And churlish chiding of the winter's wind,
Which, when it bites and blows upon my body,
Even till I shrink with cold, I smile and say,
"This is no flattery. These are counsellors
That feelingly persuade me what I am."
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 everything.

Analysis

Duke Senior loves being in the forest. He feels free from the violence and corruption of the court. The only thing that matters here is the weather, which proves that they are alive, because they feel the cold. However, one of the Lords tells him that Jaques is upset because the men are killing deer. Jaques feels that the animals are the rightful owners of the land. A link is being made between evil performed on mankind and evil performed on animals. Up to this point, the play has been about the cruelty of people to people: about Duke Frederick and Oliver's cruelty to their brothers. Here, Jaques is reported to have said that killing animals is as bad doing harm to humans. At the same time, these men who are hunters are presented as ridiculous and foolish. However, Jaques's feelings are also presented as something overly dramatic. We are left wondering whether or not animals matter at all.

Discuss:

- Why do the Duke's men make fun of Jaques crying over the deer?

Now try this:

What's the name of the first plant you come across when you exit your home? Can you identify it? Is it a tree or a flower or a weed?

Draw a map of your neighbourhood marking all the trees within the surrounding streets.

- Add any animals you can see.
- Now add any litter you come across.
- Write a poem about your neighbourhood as if from the point of view of an animal or a plant that you have seen in it.

ACTIVITY 9 – Writing a Review



Lyn Gardner is a famous theatre reviewer. She wrote reviews for The Guardian newspaper for many years and has a lot of advice when it comes to writing reviews:

The first rule is that there are no rules – you're writing a review to express your thoughts and feelings about a theatre show, not taking an exam. There are as many ways to write a review as there are personal responses to any production. There is no right or wrong. Allow yourself to develop your own distinctive voice, and be honest about what you really think about a production: convey your enthusiasm for it or explain why you disliked it. Don't worry about going out on a limb. A timid theatre review is often a dull read. The hardest reviews to write are not about the shows you passionately loved or hated, but about ones that were just so-so...

<https://www.theguardian.com/stage/theatreblog/2012/oct/04/theatre-criticism-cat-hot-tin-roof>

The most important thing to consider when writing a review is – who is it for? This will change how you write it and what form it will take. For example, an older person may be more likely to read a printed review in a newspaper, whereas a younger person may be more likely to watch a review on YouTube.

Other questions to ask yourself when writing a review include:

- How did the play make me feel? Why did I feel like that?

- Did I enjoy the play? Why?
- Did I learn something? What? How was that conveyed?
- Did I feel that it had something to say? What?

Remember it is important to critique a play, don't just describe what happened. Try and analyse the show, in terms of its production concept. On the next page are some questions to consider when going to watch the play and then later use your notes to create the review. It is not necessary to use these questions, just go with the ones you think are most useful.

Questions for Reviewing

- In what theatre was the play being performed?
- What date and time did you see the play?

Script: Try to identify the following:

- What was the major conflict, question, or theme?
- What was the tone of the play? Serious? Comic?

Directing: Try to comment on the following:

- Was there a clear production idea or theme or style to the show? If so, what was it and how was it shown in the production?
- Were all the elements (set, costume, lighting) of the production coordinated?
- Did anything seem out of place with the rest of the play?

Acting: Choose at least two actors to comment on in some depth: Remember to spell actors' and characters' names correctly.

- Were the roles cast well?
- Were some actors especially good? If so, how so?
- Could you hear the actors ok?
- Were there any special skills (such as dancing, singing, fencing, playing a musical instrument) used by the actors?

Scenic Design: Try to comment on the following:

- In what type of performance space was the production staged?
- What did the scenery say about the play?
- How did the scenery contribute to the total production? What would have been lost without this scenery?

Costume Design and Makeup: Try to comment on the following:

- Were there any special costumes?
- Was there any special makeup used? How did these things contribute to the play?

Lighting Design and Sound: Try to comment on the following:

- Was there any special lighting or sound? If so, how was it done?
- Overall, how did lighting and sound add to the production concept and the total production?

Final Thoughts

- What was your overall impression of the experience?
- Any final thoughts?

ACTIVITY 1_Answers in red

The sentences below are all from the story of *As You Like It*, however, they are not in the right order. Your task should you wish to accept it, is to put them into order. How about putting them in order by using numbers? Number 1 is in red below, now do the rest!

- Duke Frederick is converted to goodness by a hermit in the forest. 11
- Orlando fights Charles and wins. 3
- The god Hymen marries everyone to the ones they love. 15
- Rosalind disguises herself as Ganymede. 5
- Jaques decides to stay in the forest by himself. 14
- Touchstone goes with Rosalind and Celia to the forest of Arden. 6
- Rosalind is reunited with her father Duke Senior. 13
- Oliver tells Charles that Orlando is plotting against him. 2
- Phoebe falls in love with Ganymede. 9
- Orlando puts poems on trees in the forest. 8
- Duke Frederick threatens Oliver, he must find Orlando in the forest, or else! 7
- Orlando and Rosalind fall in love. 4
- Oliver says Orlando saved him from a snake and a lion. 10
- Orlando complains to Ada about his treatment by Oliver, his older brother.
- Duke Frederick gives the dukedom back to Duke Senior. 12

FURTHER READING

There are plenty of free resources on the internet to help you better understand the play, here are some links to a few that I used in putting this learning pack together.

As You Like It Analysis

<https://www.cliffsnotes.com/literature/a/as-you-like-it/play-summary>

<https://www.sparknotes.com/shakespeare/asyoulikeit/>

<https://www.theguardian.com/stage/2015/jul/13/ronald-pickup-and-michelle-terry-rosalind-as-you-like-it>

Images (Forest and the Seven Ages of Man)

<https://www.barnowltrust.org.uk/wp-content/uploads/Kaibab-National-Forest-Creative-Commons-1.jpg>

<https://publicdomainreview.org/collection/the-steps-of-life>

Eco-criticism

<https://literariness.org/2016/11/27/ecocriticism/>

<https://www.nypl.org/blog/2014/10/28/ecocriticism-reading-list>

https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/ecocriticism.html

[Ecocriticism | Literary Theory | The Nature of writing](#)

Dixon, Mark. *Media Theory for A Level: The Essential Revision Guide*. Routledge. 2019.

Hayles, N. (1980). Sexual Disguise in *As You Like It* and *Twelfth Night*. In K. Muir (Ed.), *Shakespeare Survey* (Shakespeare Survey, pp. 63-72). Cambridge: Cambridge University Press. doi:10.1017/CCOL0521227534.006