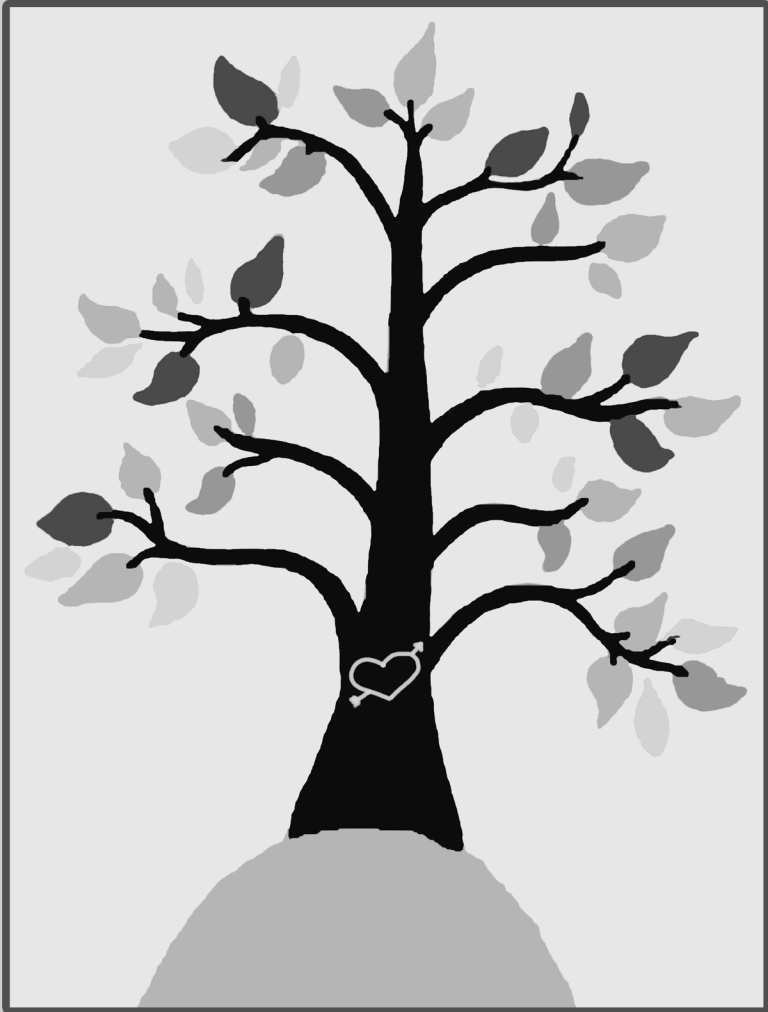


# *As You Like It*



*By William Shakespeare; Directed by Mark Sutch*

*November 29 - December 16, 2012*

*Murphey School Auditorium, 224 Polk St, Raleigh*

**BURNING  
C O A L  
THEATRE  
COMPANY**

919.834.4001 [BURNINGCOAL.ORG](http://BURNINGCOAL.ORG)

# THE PLAY

## Synopsis

Our story begins with the young figure of Orlando, the youngest son of Sir Rowland de Boys, who is sorely mistreated by his older brother Oliver. While middle brother Jacques is off at school, Oliver keeps Orlando at home, afraid of his naturally easy way with people. Alerted to Orlando's plan to attempt to wrestle Duke Frederick's wrestler, Charles, Oliver encourages the wrestler to use his full force and end Orlando's attempts to make an impression at court.



Meanwhile, at court, Duke Frederick has ousted his older brother Duke Senior and banished him and his supporters. At the behest of his daughter, Celia, Duke Senior's daughter, Rosalind, is kept at court. The two girls attend the wrestling match and, much to everyone's surprise, Orlando bests Charles soundly. Rosalind and Orlando are immediately smitten with one another, and even Duke Frederick is impressed with the youth until it is revealed that Orlando is the son of a Duke Senior supporter. Rosalind is banished and Celia flees with her, accompanied by Touchstone, the fool. In order to not appear as two women on their own, Rosalind adopts male clothing and the name "Ganymede." Orlando also flees, having been alerted to one of his brother's treacherous plots.

In the Forest of Arden, Duke senior holds merry court among his men in idyllic surroundings. The only holdout is Jacques (not de Boys), who spends his time telling anything that will listen, and even a few inanimate objects, about the suffering of existence. Rosalind and Celia quickly procure lodging with a shepherd, while Orlando and Adam (his servant) are driven to threaten Duke Senior by desperate hunger. Upon realizing they are noblemen, he reveals himself. Duke Senior takes Orlando in and promise that his station will be restored as Rowland De Boys, his father, had always supported him.

Orlando spends his time posting love poems to Rosalind on trees around the forest, though they aren't very good. Rosalind is amused and excited to find that Orlando is in the woods. Though Jacques berates him for his love poetry, he is unable to draw him into a melancholy mood, and Jacques departs to match wits with Touchstone. Rosalind and Orlando then discuss love, and Rosalind as "Ganymede" gets Orlando to stage a wooing to prove himself as a lover. Meanwhile, Touchstone also finds a mate in the forest.

When Orlando is late to a meeting, Rosalind is beside herself. Celia tries to comfort her, and Corin, the shepard from who they procured lodging, has them eavesdrop on Phebe and Silvius. Phebe is spurning the earnest Silvius and becomes infatuated with "Ganymede" when Rosalind interferes in their argument. Orlando eventually arrives for his lesson, and a mock wedding leaves Rosalind even deeper in love than ever. But when Orlando is late again, Rosalind despairs. However, a greatly changed Oliver appears to vouch for the tardy Orlando. It turns out he he is late because he was busy saving Oliver from a rempaging lion. Oliver is immediately smitten with Celia.



The next day, all are married. Oliver marries Celia. Rosalind reveals herself and marries Orlando. Phebe pledges to marry Silvius, recognizing that "Ganymede" was never real. Touchstone and Audrey are finally married. Jacques de Boys (the middle brother, not the melancholy guy) arrives to explain the Duke Frederick has undergone a religious conversion and restored Duke Senior to his proper station.

## Production History

For the more than 400 years since *As You Like It's* premier, it has remained an audience favourite. It has been produced eleven times at the Stratford Festival, and is commonly produced on both the regional and collegiate levels. It has inspired a generation of pastoral poetry and music. According to the history of WCAL-Minnesota, *As You Like It* was the first play ever broadcast by radio. It has been adapted into two different musicals. It was adapted to video in 1936, 1978, 1992, and 2006.

## THE AUTHOR

Born in the Warwickshire town of Stratford-upon-Avon in 1564, Williams Shakspeare was the eldest son of John Shakspeare, a glover and prominent municipal figure, and Mary Arden, the daughter of a wealthy farmer. Despite being one of the most-read authors in the world, we know relatively little about him. We do not know his precise birth date, but baptismal records indicate that it was on or around April 23rd. He most likely attended the local grammar school, where he studied Latin literature. Unlike many of his prominent contemporaries, he did not attend university. There are indications that his family suffered financial reversals, potentially related to Catholic sympathies in Protestant England.



At age 18, he married Anne Hathaway, the daughter of a local farmer. Together they had three children: Susana (1583) and the twins Hamnet and Judith (1585). Hamnet would die in childhood. Shakespeare's relationship with his wife has been the subject of intense speculation (particularly since love is a dominant theme in so many of his plays) due to their living separately for almost twenty years. The most we know for certain is that in his will, his wife was bequeathed the "second best bed."



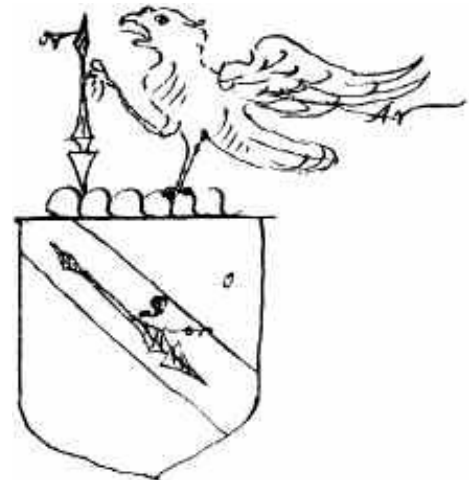
Four Possible Portraits of William Shakespeare

For almost a decade, until 1592 to be precise, we have no records of his doings. Some have speculated he travelled to Lancashire and served as a schoolmaster. However, we know that 1592 saw him in London and his earliest known play, Henry VI, was lauded as a hit. When an outbreak of plague the following summer shut down London's theatres, he would turn to writing poetry. By 1594, he was acting with the Lord Chamberlain's Men, one of the era's two most prominent theatre companies (the other being the Lord Admiral's Men). His reputation quickly grew, and by 1597 he was able to purchase a mansion (called New Place) back in Stratford. In 1599 he became a shareholder in London's newly built Globe theatre, which would quickly drive the competition out of the Southwark area of London.

In 1603, King James I would award a royal patent and patronage to Shakespeare's company, granting them the name "The King's Men." He would retire back to Stratford around 1610. He had, in 1596, completed the grant of a Coat of Arms which had been begun by his father. The possession of which granted the status of gentleman to the possessor, a significant improvement in social status. He continued to invest in real estate in and around Stratford until his death on April 23, 1616.

It would not be until 1623 that the first editions of his works would be published. His friend and colleague, Ben Jonson, called him a man "not of an age, but for all time" and his 38 (canonically accepted) works are among the most produced plays worldwide.

We have reason to believe that Shakespeare himself played the role of William (imagine that, huh?) in the inaugural production of As You Like It. This rustic, rural "Johannes Factotum," may also have been the author of the play. It is also a realistic possibility that Audrey, the lass who spurns William, was played by his younger brother Edmund.



## THE COMPANY

**Jeffrey Aquiar** (Oliver, Sylvius, Corin, Hymen) For Burning Coal: Brigadoon, Man of La Mancha, Enron, Much Ado About Nothing. For bare theatre: Much Ado About Nothing. ArtsCenter Stage: Eurydice, Picasso at the Lapin Agile. For Touring Theatre of North Carolina: The Soloist, Piece Work, Birds of a Father. Open Space Cafe Theatre: Man of La Mancha, Nonsense A-men!, Red, White & Tuna. Jeff is an arts administrator, freelance theatre artist, and a member of Burning Coal's Artistic Company.

**John Allore** (Adam/Touchstone/Jaques ): Last appeared as John in Burning Coal's Shining City. For Burning Coal: Jude the Obscure, Henry V (On Trapeze), Enron, Shape of the Table, Blue. For Playmakers Repertory Company: The Making of a King: Henry IV and V. For The Alley Theatre: As You Like It, Twelfth Night, Danton's Death, Ohio Impromptu, A Christmas Carol, When We Dead Awaken. For Yale Repertory Theatre: Pygmalion. For Deep Dish Theater: Mi Vida Loca, A Moon for the Misbegotten, Lobby Hero, Arms and the Man, Catspaw. Selected credits: Eurydice, Romeo & Juliet, Taming Of The Shrew, Edmond, Balm in Gilead, Hot L Baltimore, Burn This, The Elephant Man, Danton's Death, Woyzeck, Frankenstein, Arsenic & Old Lace, The Revenger's Tragedy, The Front Page, The Seagull. In March 2013 he will be featured in Deep Dish Theatre's production of Next To Normal.

**Jade Arnold** (Orlando/Charles/William) resides in Durham, N.C. He is a Riverside Pirate and a graduate of the University of North Carolina at Wilmington, where he earned his BFA in Theatre. In his free time, he enjoys updating his website ([www.jadearnold.com](http://www.jadearnold.com)) "If a man is called to be a street sweeper, he should sweep streets even as Michelangelo painted, or Beethoven composed music, or Shakespeare wrote poetry. He should sweep streets so well that all the hosts of heaven and earth will pause to say, here lived a great street sweeper who did his job well." - Martin Luther King Jr. Jade sends thanks to everyone for supporting the show.

**Rebecca Bossen** (Rosalind/Amiens/Dennis) is a Raleigh-based performer, playwright, and voice coach. She has worked in venues across the country, such as: Chicago Dramatists, Creede Repertory Theatre, Stage Left, Inkwel Theatre, the DC Source Festival, and the Kennedy Center Page-to-Stage Festival. Favorite past roles: Parker (Driving Home), Louise (Everything in the Garden), Margaret (Much Ado About Nothing) and, most recently, Jane/Kate in Burning Coal's production of Brigadoon. Her theatre training includes a BA from Duke University, an MA from Northwestern University, and a certificate from the Central School of Speech and Drama. She is absolutely delighted to make this journey into the Forest of Arden!

**Marshall Botvinick** (Dramaturg) currently runs a fine arts program at Forsyth Technical Community College in Winston-Salem, NC. Previous dramaturgy credits include Jude the Obscure: Parts I and II, ENRON (Burning Coal), Julius Caesar, Gray City, Communist Dracula Pageant (American Repertory Theater), Caleb Calypso and the Midnight Marauders, and The Last Two Minutes of the Complete Works of Henrik Ibsen (Manbites Dog). His articles have been published in Film International and HowlRound: A Journal of the Theater Commons.

**Mia Carson** (Assistant Stage Manager/Board Op) For Burning Coal: Jailbait (Stage Manager), Brigadoon (Assistant Stage Manager), Jude the Obscure (Assistant Stage Manager). For Raleigh Little Theatre: Merry Christmas Strega Nona (Assistant Stage Manager). For North Raleigh Arts And Creative Theatre: I Love You You're Perfect Now Change (Lighting/Set Designer) Mia is grateful to be working with Burning Coal yet again and would like to thank Jerry, Ian and Jason for making it her second home.

**Natalie Taylor Hart** (Scenic Designer) New York: Slave Shack by Mike Folie (Algonquin Theatre), The Crucible (Columbia University). Cape Cod: Blithe Spirit, Once Upon A Mattress, Kind Lady and Oldfriends.com, directed by Julie Harris and Michael John McGann. Natalie is a newcomer to North Carolina where she is an Assistant Professor and Resident Designer in Performing Arts at Elon University. Her work has been exhibited at World Stage Design, the Lincoln Center Portfolio Review (The Clambake) and the Prague Quadrennial. She spent the summer of 2012 in Italy studying historical techniques for creating theatrical masks. This is her first design at Burning Coal and she is excited to be part of the team.

**Beth Gardiner** (Production Stage Manager) This is Beth's first production with Burning Coal and she's delighted to be here. A Durham native, Beth has wandered all over the country in recent years working in a number of capacities including director, dramaturg, producer, educator, stage manager and assistant director. California: A Midsummer Night's Dream (Director, Fugitive Kind Theater), The Mousetrap, Dangerous Liaisons with Vampires (Director, Summer Repertory Theater), Cyrano de Bergerac, Twelfth Night, Winter's Tale, Far Away, Ubu Roi, The Turn of the Screw (Director, UC Irvine). Milwaukee: Matt and Ben, Poona...and other Tales for Children (Director, Bialystock and Bloom), Proof, All My Sons (Production Dramaturg, Milwaukee Rep). Assistant directing credits at Utah Shakespeare, Milwaukee Shakespeare, Milwaukee Rep and South Coast Rep.

**Barry Jaked** (Technical Director) made his return to technical theatre in 2006 and is the technical director of the Halle Cultural Arts Center in Apex. This is his fourth show with Burning Coal. Previous credits include Jude the Obscure, Brigadoon and Shining City.

**Lori Mahl\*** (Celia, Phebe): Former acting credits include principle roles on Broadway and national tours (Gypsy starring Tyne Daly, Hello,Dolly! starring Carol Channing, Peter Pan starring Cathy Rigby), off and off-off b'way- The New Group, ELT, Lincoln Center Director's Lab, regional theatres including Goodspeed, ART, Ordway, NC Theatre, AMTF, over 100 TV commercials and voiceovers, two films, and the voice of Bunny in Courage the Cowardly Dog (Cartoon Network). Locally for Burning Coal- Much Ado About Nothing, Oakwood: Unplugged, Brigadoon (AD),1960 (AD), Pentecost (AD). Other local: 10X10 (Artscenter), Creeds (Playground), numerous staged readings.

*\*Appears courtesy of Actors' Equity Association.*

**Tom McCleister\*** (Duke Frederick, Mar-Text, Duke Senior) For Burning Coal: The Shape of the Table (Victor Spassov). NYC: Joe and Betty (Stan Witsek), Take It From the Top (Noxin Warburg), The Master and Margarita (Ratkiller). Los Angeles: Eating Raoul, The Musical (Paul Bland), Puntila and Matti (Matti). National Tour: The Rocky Horror Show (Eddie, Dr. Scott).

*\*Appears courtesy of Actor's Equity Association*

**Trey Morehouse** (Assistant Director) This is Trey's first Burning Coal Production. Trey is a recent graduate of the theatre department at University of North Carolina at Wilmington. Previous directing credits at UNCW include: Mr. Marmalade, Dogs Sees God, America Remembers: American Voices on 9/11, and I Am My Own Wife. Other production credits include stage managing Southern Girls, stage managing Our American Cousin, and acting as producer for the student production of As You Like It. This summer Trey was a Critics Fellow at the National Critics Institute at the Eugene O'Neill Theater Center.

**Elizabeth Newton** (Props Designer) is thrilled to be joining the creative team for the 2012/2013 Burning Coal Theatre season. She holds a BA in Theatre from Meredith College and an MFA in Scenic Design from the University of Southern Mississippi. When not designing, Elizabeth can be found at numerous part-time jobs including teaching at Campbell University as an adjunct professor in the theatre department. She has worked as a designer and painter in North Carolina, Virginia, Mississippi, Oklahoma, and upstate New York. Favorite design credits include: The Last Night of Ballyhoo, Dames at Sea, Annie, The All Night Strut, Urinetown, Pride and Prejudice, The Importance of Being Earnest, Macbeth, and Waiting for the Parade. Properties credits include: Ragtime, Crimes of the Heart, Hitchcock Blonde, and most recently Brigadoon for BCT. She would like to thank her family for all their love and support.

**Tanner Norris** (Assistant Stage Manager) is 19, born in Roanoke-Rapids NC and raised in Raleigh. He graduated from Sanderson High School. He loves music, movies, soccer, Spanish, my family, my friends, and the US Navy. He also loves working with Burning Coal and hopes to do more in the future.

**Courtney Pisano** (Assistant Stage Manager) loves working with Burning Coal and has been an ASM twice before with this theatre in The Shape of the Table and My Name is Rachel Corrie. In addition,Courtney has been an ASM three times at Enloe High School with shows The King Stag, My Fair Lady, and Much A Do About Nothing. She has also performed in 25 plays at various theatres and schools, and also in independent and student films, TV pilots and a Web series.

**Steph Scribner** (Audrey/Le Beau/Lord/Jacques de Boys) is pleased to be working with Burning Coal for the first year of her post-grad life. She is from St. Croix, US Virgin Islands, but came up to the states for college. She recently graduated from Elon University where she received her two degrees in BFA Acting and BA Theatrical Design & Production. Some of her Elon Credits include: Getting Out (Arlene), Whale Music (Fran), Ajax (Ensemble), Bangarang (Alyssa), Snapshot Memories (Director), Hedda Gabler (Stage Manager), Area Actors Perform Monologues (Stage Manager). Other Credits include: Burning Coal's Shining City (Dialects Coach, Asst. Stage Manager), Brigadoon (Dialects Coach, Asst. Stage Manager), Jude The Obscure (Asst. Stage Manager), Triad Stage's New Music (Asst. Stage Manager).

**Jane Alois Stein** (Costume Designer) Jane's designs include the Off Broadway productions of Persphone at BAM, Bill W. and Dr. Bob for the New World Stages, Israel Horovitz's Lebensraum for the Miranda Theatre. Regional Theatre credits include Adam Rapp's Animals and Plants for American Repertory Theatre; Painting It Red for Berkeley Repertory; Sweeney Todd for Connecticut Repertory Theatre; Uncle Broadway at the Royal George Theatre of Chicago. Work at other theatre's include designs for Commonwealth Shakespeare, Gloucester Stage Company, Merrimack Repertory Theatre, North Shore Music Theatre, Theatre By The Sea. Opera productions include designs for The Opera Theatre Of St. Louis, and the Boston Musica Viva. Jane is the head of Costume Design/Technology for the Theatre Department of Virginia Tech. She is a member of United Scenic Artists local 829.

**Mark Sutch** (Director) Mark Sutch (Director) is a 2012-13 Burning Coal Company Member. He previously directed the Burning Coal productions of /Hair/ and /Blue/, as well as a workshop production of Kelly Doyle's /Agnes the Giant/. Mark is an Assistant Professor of Theatre at Davidson College, where he teaches acting, directing, voice/movement, and script analysis. Productions at Davidson include /A Month in the Country/, /Romeo and Juliet, Into the Woods, Leading Ladies, Hamlet, Women Beware Women/, and /Dark Ride./ He recently self-produced, directed, and starred in a production of Glen Berger's one-man play, /Underneath the Lintel, /in Charlotte. Prior to arriving in North Carolina, Mark spent five years as Artistic Associate at Rhode Island's Trinity Repertory Company, where he produced the Trinity Summer Shakespeare Project; directed productions of /A Christmas Carol/, /Suddenly Last Summer, Two Gentlemen of Verona, The Comedy of Errors, /and /Macbeth/; and appeared in productions of /A Christmas Carol, Peter Pan, /and /The Henriad./ He is a member of Actors' Equity Association and the Stage Directors and Choreographers Society.



## THE VERSE

When Shakespeare writes in verse as opposed to prose, the dominant mode of verse is that of Iambic Pentameter. Though at first this may leave you scratching your head, it really is quite simple if you break it down.

- The basic unit of meter in English poetry is called a "foot."
  - There are different kinds of feet (iamb, trochee, dactyl, etc).
  - An Iamb is a foot which consists of a pair of syllables with the emphasis on the second one. (Don't worry about the others, there will be time enough for that in grad school)
  - "Penta" is Latin for five. So Pentameter means there are five feet in the line.
- The overall rhythm of the line is, essentially: da **DUM** da **DUM** da **DUM** da **DUM** da **DUM**.

Example: My father loved Sir Rowland as his soul,  
And all the world was of my father's mind.  
(Rosalind I.ii)

My **father loved** Sir **Rowland as** his **soul**,  
And **all the world** was **of** my **father's mind**.

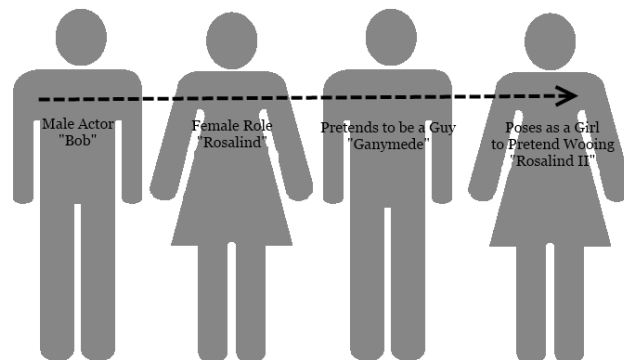
However, not all lines are perfect iambic pentameter. There are times where there are minor variations. An eleventh unstressed syllable, for example, leaves the line feeling unbalanced. This is known as a feminine ending.

Further, many of the characters speak not in verse but in straightforward prose, or what we would know as "everyday speech." One finds this more commonly in the speech patterns of the rustic characters like William and Audrey.

ACTIVITY: Find two passages from *Rosalind*. One in verse and another in prose. What differences between the two scenes might indicate the shift in mode? Different characters? Different relationships? Explain these differences to your teacher.

## CROSS DRESSING

Dressing as the opposite gender has an old history in the theatre. In Shakespeare's day, all female roles were played by men. Yes, this even includes romantic roles like Juliet and Rosalind! So it seems natural enough that Rosalind would pass effectively for the boy Ganymede, now doesn't it? This is a device that Shakespeare would use often, not only in *As You Like It*, but also in *Two Gentlemen of Verona* and *Twelfth Night*. It is interesting to note that in *As You Like It*, at one point, "Ganymede" asks Orlando to speak to her as if he were the girl he desires, "Rosalind." So here we have a male actor who is playing a girl who is pretending to be a boy who is hypothetically posing as a girl for the conversation. (I'll give you a moment to collect your thoughts... but the same thing happens in *Twelfth Night*)



There have been several films based around women disguising themselves as men, many of which have starred major stars of screen history.

- + *Queen Christina* (1933)- Greta Garbo
- + *Sylvia Scarlett* (1935)- Katherine Hepburn
- + *Victor/Victoria* (1982)- Julie Andrews
- + *She's the Man* (2006)- Amanda Bynes (based on Shakespeare's *Twelfth Night*)

## SHAKESPEAREAN INSULTS

Elizabethan English is a rich language full of powerful words and phrases. One thing that it is particularly good at is insulting people in a particularly classy way. Far better, at least, than today's "You're a <insert expletive>."

Firstly, "Thou" and "Sirrah" aren't particularly respectful forms of address. Sirrah is not a substitute for sir. It is only used to rebuke bad children, lazy servants, or downright rogues. Thou is an informal form of address and is not really used in contemporary English. So when insulting someone, make sure to start with "Thou art...."

Choose one word from each of the below columns and combine. Before you know it, you'll be insulting like the Bard himself! (Don't use this in polite company. Or with your parents or teachers.)

Artless	Base-court	Apple-john
Bawdy	Bat-fowling	Baggage
Beslubbering	Beef-witted	Barnacle
Churlish	Boil-brained	Boar-pig
Cockered	Clapper-clawed	Bugbear
Clouted	Clay-brained	Bum-bailey
Craven	Common-kissing	Canker-blossom
Currish	Crook-pated	Clack-dish
Dissembling	Dizzy-eyed	Coxcomb
Droning	Dog-hearted	Codpiece
Errant	Dread-bolted	Death-token
Fawning	Earth-vexing	Dewberry
Frothy	Fen-sucked	Flirt-gill
Gleeking	Flap-mouthed	Foot-licker
Goatish	Fly-bitten	Fustilarian
Gorbellied	Folly-fallen	Giglet
Impertinent	Fool-born	Gudgeon
Infectious	Full-gorged	Haggard
Jarring	Guts-gripping	Harpy
Loggerheaded	Half-faced	Hedge-pig
Lumpish	Hasty-witted	Horn-beast
Mammering	Hedge-born	Huggermugger
Mangled	Hell-hated	Jolt-head
Mewling	Idle-headed	Lewdster
Paunchy	Ill-breeding	Lout
Pribbling	Ill-nurtured	Maggot-pie
Puking	Knotty-pated	Malt-worm
Puny	Milk-livered	Mammet
Quailing	Motley-minded	Measle
Rank	Onion-eyed	Minnow
Reeky	Plume-plucked	Miscreant
Roguish	Pottle-deep	Mold-warp
Ruttish	Pox-marked	Mumble-news
Saucy	Reeling-ripe	Nut-hook
Weedy	Unchin-snouted	Whey-face
Yeasty	Weather-bitten	Wagtail

If all else fails, you can always use "Tush." Which is a general expression of disgust. Or "Fie!" which is similar but even stronger.



## THE FOREST OF ARDEN

There is perhaps no more famous locale in all of Shakespeare's work. From "fair Verona" (Romeo and Juliet) to "rotten" Denmark (Hamlet), Shakespeare's easy, pastoral forest resonates perhaps most strongly with the public at large. Indeed, the gold standard for Shakespeare's published plays, published by Thomson Learning, is the "Arden Shakespeare" series.

It is possible that Shakespeare was referencing his own Forest of Arden in Warwickshire, not far from his home in Stratford. This rural setting would have had resonance for the largely urban London crowds at the Globe. However, we should note that *As You Like It* actually takes place in France, and so Shakespeare is also positioned to reference the Ardennes (pronounced ahr-DEN) in Flanders. This French setting would have recalled the Earl of Leicester's campaign against the Spanish on behalf of Dutch Protestants. He is able to link his play with both the rural, pastoral English countryside as well as the chivalric continental tradition of France.

Yet the Forest of Arden is both and neither of these. It has grown, much like Falstaff, Puck, and Hamlet into a Shakespearean myth that resonates even with people who are unfamiliar with *As You Like It* Specifically. Literary influences date back to 1612, when the forest was used in a romantic poem. It would routinely be used as a setting for pastorals in the same tradition which Shakespeare established. It was a mere 13 years from one to the other, but already the legend had taken root.

One also cannot help but find parallels with the other Shakespearean favourite, *A Midsummer Night's Dream*. Just as the lovers in *Midsummer* must flee to the forest to escape the strictures of "sharp Athenian law" and eventually set all aright, so too must the characters of *As You Like It* flee the degenerate French court of Duke Frederick. This can be particularly seen in Duke Senior's court and their hunting for deer. In the Elizabethan era, one needed a royal permit to do so lest the one be charged with the serious offense of poaching. However, they poach from an illegitimate usurper, so that's ok.

**ACTIVITY:** Compare life in Duke Frederick's court with the "court" in the forest under Duke Senior. Which seems the more congenial place to live? Where would you rather live? Divide the class into groups and have one group argue for Frederick's court and the other for Senior's.



## SEVEN AGES OF MAN

Perhaps the most famous of the speeches, and certainly one of Shakespeare's most iconic, is the one spoken by the melancholy Jacques in Act II,vii. It catalogues and laments the stages which each person who lives must pass through. It is one of Shakespeare's most quoted passages, and is often mistakenly cited as his last speech before he died.

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 lined,  
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 saved, 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.

**ACTIVITY:** Read the speech together as a class. Discuss each of the stages of man, the imagery of the text (what mental pictures does this speech give you?). Then divide the class into seven groups, assigning each of them an "age." Each group must then create an original vignette that embodies the spirit of their "age." Each vignette must include original dialogue, appropriate music, movement, and costumes.



## ADDITIONAL ACTIVITIES

1.) Deus Ex Machina- One of the most important events for resolving the play takes place offstage and is narrated by a character, Jacques de Boys. In the final scene, Jacques enters and delivers the following speech:

Let me have audience for a word or two:  
I am the second son of old Sir Rowland,  
That bring these tidings to this fair assembly.  
Duke Frederick, hearing how that every day  
Men of great worth resorted to this forest,  
Address'd a mighty power; which were on foot,  
In his own conduct, purposely to take  
His brother here and put him to the sword:  
And to the skirts of this wild wood he came;  
Where meeting with an old religious man,  
After some question with him, was converted  
Both from his enterprise and from the world,  
His crown bequeathing to his banish'd brother,  
And all their lands restored to them again  
That were with him exiled. This to be true,  
I do engage my life.

Divide the class into groups and have them develop a skit based on Jacques's speech above. How did the conversion come about? Is this miraculous intercession? What do you make of this change of heart?

2.) Writing a Sonnet- when Orlando tries to demonstrate his love for Rosalind after fleeing to the forest of Arden, he goes around tacking love poems up to the trees. One of the major forms of love poetry at the time was that of the sonnet. A traditional Shakespearean sonnet consists of 14 lines of iambic pentameter. They are also written in the rhyme scheme:  
*a-b-a-b, c-d-c-d, e-f-e-f, g-g.*

Try writing a sonnet yourself! And rest assured, though you might be a beginning poet, that your verses cannot be any worse than Orlando's.

### SONNET EXAMPLE

*Those lines that I before have writ do lie,  
Even those that said I could not love you dearer:  
Yet then my judgment knew no reason why  
My most full flame should afterwards burn clearer.  
But reckoning Time, whose million'd accidents  
Creep in 'twixt vows, and change decrees of kings,  
Tan sacred beauty, blunt the sharp'st intents,  
Divert strong minds to the course of altering things;  
Alas! why, fearing of Time's tyranny,  
Might I not then say, 'Now I love you best,'  
When I was certain o'er uncertainty,  
Crowning the present, doubting of the rest?  
Love is a babe, then might I not say so,  
To give full growth to that which still doth grow?*

## DISCUSSION QUESTIONS

### Pre Show

- 1.) What are your expectations based on the title of the show? What do you already know about it?
- 2.) Traditionally Shakespearean comedies end in a wedding. Have you ever seen a play by William Shakespeare? What are your expectations? What will be demanded of you to enjoy the show?
- 3.) What are some common obstacles all travelers may face when they leave home?
- 4.) Is falling in love a negative or positive experience? Why?

### Post-Show

- 1.) How does *As You Like It* compare with other romantic comedies you have encountered?
- 2.) What is the purpose of Jacques (the melancholy one, not Orlando's brother) in the overall story of the play?
- 3.) What does the play say about the advantages and disadvantages of country life?
- 4.) What role did language play in *As You Like It*? Where did differences in speech help to outline meaning and story?

# NC STATE EDUCATION STANDARDS

The state of North Carolina values the skills and competencies of Arts education due to their applicability to other disciplines. This production of *As You Like It* is designed to give your students exposure to the competencies and specific standards listed below.

This production and related study materials will provide students with specific knowledge and skills to address the following Standard Course of Study Competencies and Objectives in the Theatre Arts.

- **COMPETENCY GOAL 1:** The learner will write based on personal experience and heritage, imagination, literature, and history.
  - Grades 3-5
    - 1.02: Recognize the beginning, middle, and end of a story
    - 1.03: Infer lessons from multicultural stories, fairytales, tall tales, legends, and myths.
    - 1.06: Refine reading comprehension by using verbal and non-verbal communication.
  - Grades 6-8
    - 1.01: Recognize and explain unique characteristics of the dramatic script such as dramatic structure and dialogue.
    - 1.04: Produce written, verbal, and visual responses to written and/or performed dramatic material.
    - 1.05: Identify themes and plots from multicultural literature.
  - Grades 9-12
    - 1.03: Compare and contrast play structure in relation to other forms of literature.
- **COMPETENCY GOAL 7:** The learner will analyze, critique, and construct meaning from informal and formal theatre, film, television, and electronic media productions.
  - Grades 3-5
    - 7.01: Build skills to critique self and others in a respectful and constructive manner.
    - 7.03: Convey personal reactions to various texts.
    - 7.05: Communicate emotions and thoughts evoked by performance.
    - 7.07: Suggest alternative characters, settings, or events after viewing or participating in a performance.
  - Grades 6-8
    - 7.01: Recognize and practice audience etiquette.
    - 7.03: Develop verbal, visual and written responses to works of informal and formal theatre, film, television, and electronic media productions from various cultures.
    - 7.04: Express meaning perceived from informal and formal theatre, film, television, and electronic media productions.
  - Grades 9-12
    - 7.02: Develop and relate a world view of theatre in society.
- **COMPETENCY GOAL 8:** The learner will understand context by analyzing the role of theatre, film, television, and electronic media in the past and present.
  - Grades 3-5
    - 8.04: Experience live or recorded performance
    - 8.05: Discuss the similarities and differences between live and recorded theatrical events.

*As You Like It* is also designed to address the following Core Curriculum Anchor Standards in Language Arts Literacy and Social Studies.

- Reading Anchor 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Reading Anchor 6: Assess how point of view or purpose shapes the content and style of a text.
- Writing Anchor 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- Writing Anchor 7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

## ADDITIONAL RESOURCES

Below is the list of resources utilized in the creation of this study guide, as well as supplemental materials that we feel you may find useful in further educational endeavours.

F.S. Boas. *Shakspeare and His Predecessors*, New York: Charles Scribner's Sons.

R.A. Foakes. "Playhouses and Players", in Braunmuller, A.; Hattaway, Michael, *The Cambridge Companion to English Renaissance Drama*, Cambridge: Cambridge University Press,

Francis Gentleman. "The dramatic censor; or, critical companion". In Tomarken, Edward. *As You Like It from 1600 to the Present: Critical Essays*. New York: Routledge.

Stephen Greenblatt. *Will in the World*. New York: W.W. Norton.

Jan Kott. *Shakespeare Our Contemporary*. New York: W.W. Norton.

Poggioli Renato. *The Oaten Flute: Essays on Pastoral Poetry and the Pastoral Ideal*. Boston: Harvard University Press.

William Shakespeare. *As You Like It*. Juliet Dusinberre, Ed. London: The Arden Shakespeare.

E.M.W. Tillyard. *The Elizabethan World Picture*. New York: Transaction Publishers.

Marilyn L. Williamson. "The Comedies in Historical Context". In Habicht, Werner *et al. Images of Shakespeare*. University of Delaware Press.

