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May 13th, 2019

As You Like It Dramaturgy
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INTRODUCTION

Dramaturg's Statement

This dramaturgy project over *As You Like It* by William Shakespeare was completed as a class project for Theatre History I, which I took in the spring semester of 2019. Because of the size of the project, it was assigned at the beginning of the semester and meant to be completed and turned in the week before finals week. This means the project began on approximately January 22nd, 2019 and was due on May 13th, 2019. The only requirement for choosing a play for the project was that the play must have been written before 1800. The original project that I completed for the class was in the form of a website with a blog detailing my process. For the purpose of submitting this project to KC/ACTF, I have taken the information from my website and modified it to fit into a Word document.

Dramaturg's Process

I decided I want to do my dramaturgy over *As You Like It* because this is a play I already know fairly well, and it has sentimental value to me. It's the first Shakespeare play I ever performed in. I played Rosalind my freshman year of college. Rosalind is still one of the largest and most challenging roles I've had, and *As You Like It* is one of my favorite shows I've been a part of. I felt like it would be easier to do something I already know, and that it would be fun to revisit a play that I haven't looked at for two years.

I really enjoyed re-reading the play. It made me realize that there were a lot of scenes I basically forgot about or really never paid much attention to since I wasn't actually in them. Almost all of the scenes with Duke Senior and his court I had never looked at much since I wasn't in them and they weren't a major part of my plot line. I had also forgotten how funny the

play is. I've read a lot more Shakespeare tragedies than comedies, so sometimes it's easy to forget just how much wordplay there is. Even compared to the other comedies that I've read, I feel like *As You Like It* is extremely heavy in wordplay and puns. Some of the scenes are almost nothing but characters going back and forth trying to outwit each other. I also think *As You Like It* is also one of Shakespeare's more easily understandable comedies, but maybe that's just because I've spent so much time with the language.

I was very excited to get started on this project, but I also felt pretty overwhelmed by everything that was required. This was my first time ever doing dramaturgical research. Some things I thought would be pretty easy, like playwright biography and discussion questions. I also thought notes on the world of the play and historical and cultural context shouldn't be that difficult, but probably just time consuming. I was concerned about coming up with lesson plans, because that's something I had never had to do before. At the beginning of the project it all seemed like so much work, but I decided if I worked it off in sections it shouldn't be too hard.

At the beginning of the semester the only thing I got done was playwright biography, and then I ended up getting really busy with other schoolwork and performances and I had to step away from the project for a while. That ended up being ok because I was reading other works by Shakespeare for a class and it helped me make some connections between Shakespeare's works. I read *The Tempest* in Theatre History, and I made a lot of connections coming straight out of that into reading another Shakespeare play. I realized that Shakespeare really has a thing for writing about brothers that hate each other so much they want to kill each other, and then they magically forgive each other at the end of the play. *The Tempest* has two sets of brothers hating each other, and so does *As You Like It*. In both cases the motivation behind the hatred is wanting more power. Both shows also have a goddess officiating the weddings, which I thought was

really interesting since I would assume it wasn't very typical for women to be able to do that in this time period.

I decided to tackle the world of the play and cultural and historical context next because I was concerned that this would be the most difficult and time-consuming section for me. I thought it would be difficult because I really wasn't sure where to begin, and I knew it was going to take a while because it probably requires the most research out of any of the sections. Once I got started, it was a lot easier than I thought it would be. World of the play was probably more difficult than context just because it required me to make a lot more connections from my research beyond just finding information. I think I did a pretty good job with it though, and I had some fun thinking about what the world of the play is, because it really is very unique and a lot like a fairytale land. When researching cultural and historical context I found this really great resource that I'll probably be able to use for some of the rest of the project as well. I came across another person who did dramaturgy on *As You Like It*, and they also created a website. Their dramaturgy didn't have many of the same sections as are required for this project, but they did have a bibliography which led to me a lot of good sources. I used a lot of those for research on historical and cultural context, and I'm sure some of them will be helpful for other sections.

Despite these two sections being some of the scariest for me, I actually really enjoyed looking into them. I especially learned a lot from historical and cultural context. I found some sources that claimed *As You Like It* could be read as religious allegory, which is something I never would have thought of just from reading it. At first I was super skeptical of this view, but after looking into it some I might be a little bit convinced. There's definitely a lot of connections that don't seem like they could just be coincidence, especially considering that the origins of the

word “Arden” come from the Garden of Eden. However, I also think that if you look hard enough you could make biblical ties to almost anything, so I’m not completely convinced.

I also thought it was really interesting to discover that Shakespeare based the play on another story that was written in 1590. When I found the plot summary for the source material, a story called *Rosalynde* by Thomas Lodge, I thought it was crazy that it’s basically exactly the same story just with slightly different names. Shakespeare made a really good call changing the names, though, because the original names were super weird and confusing. I had to read the summary multiple times to understand which character was which. Still, it’s really weird to think that Shakespeare was writing plays that were basically adaptations of other stories because I guess that just never occurred to me that he could do that. Although that’s pretty much what his historical plays are. It’s also kind of funny because there are so many modern-day adaptations of Shakespeare’s work and really they might actually be adaptations of lesser known works from an even older source.

On the Sunday before the project was due, I was able to finish my glossary, public outreach, and most of production history. Doing the glossary was super easy. I did a glossary of Shakespearean words that people might not know, and I also did a glossary of mythological references, since there are a lot in *As You Like It*. I also decided to include phrases that originated in *As You Like It*, because that came up in my research and I thought it was pretty interesting. Public outreach was also really easy and it was probably my favorite section. I think the best idea I had was the speed dating event since *As You Like It* has so many "love at first sight" moments. I thought that was really clever. My other favorite was my idea to do a tree planting community service project since *As You Like It* takes place in a forest and nature is one of the central themes.

On the Monday and Tuesday before the project was due, I got lesson plans completely done and did a little more work on production history. For some reason doing production history took me forever because I'm really bad at deciding which productions are important enough to be on the timeline. I've come across a few interesting productions, though. I found an all-male cast production in which they apparently didn't even try to make the men look like women. Celia had a beard. I also discovered that Stratford-upon-Avon used to have an actual stuffed deer that was used in every production of *As You Like It* for like forty years. I think that's kind of gross, but when they stopped using it apparently it made people angry. I feel like forty years is a really long time to be using the same dead animal onstage.

I ended up putting the finishing touches, like editing and making the website look nice, basically right before the project was due. Overall, I think I did a really good job with this project. I'm extremely proud of the amount of time and effort I've put into it. I've also gained a greater understanding of not only this play, but all of Shakespeare's pastoral comedies. I also learned so many interesting details about the history behind *As You Like It* that I never would have known otherwise. This was a great first experience with dramaturgy, and I hope to more work as a dramaturg in the future.

Introduction to the Play

As You Like It is one of Shakespeare's most popular pastoral comedies. The story mainly revolves around two lovers, Rosalind and Orlando. Rosalind is the daughter of Duke Senior, who has been banished and usurped by his brother, Duke Frederick. Duke Senior has fled to the Forest of Arden, but Rosalind remains at court with her cousin, Celia. However, Duke Frederick soon banishes Rosalind as well, not realizing that his own daughter will choose to flee with her.

The friendship between Rosalind and Celia is central to the story. All of the other characters are aware of how close the two are, often saying that they appear more like sisters than cousins.

When Duke Frederick banishes Rosalind, Celia does not hesitate to forsake her father and choose to flee to the forest with her. In order to travel safely, Rosalind disguises herself as a man named Ganymede, and Celia disguises herself as poor maiden named Aliena. They also enlist the help of the duke's fool, Touchstone, and together they leave for the Forest of Arden.

While all this is happening, Orlando has been feuding with his older brother, Oliver. At the beginning of the play, Oliver arranges for Orlando to fight the duke's best wrestler, thinking that it will surely kill him. To Oliver's surprise, Orlando overthrows the wrestler. This is the moment when Orlando first catches Rosalind's eye. However, they have no time to court each other because she is soon banished, and by winning the wrestling match Orlando has angered both Oliver and the duke. Unbeknownst to Rosalind, Orlando flees into the forest as well. While in the forest, he expresses his love for Rosalind by hanging love letters on trees. She finds them and is delighted to know that he feels the same way as she does. However, Rosalind cannot reveal to Orlando that she loves him while disguised as Ganymede, and she does not want to give up her disguise until she can be sure that he is a "true lover." As Ganymede, she decides to tell Orlando that she will cure him of his lovesickness by pretending to be Rosalind and acting as she would act. Orlando agrees to this, and the two engage in a game of what he believes is false courtship for most of the play.

While Rosalind and Orlando play out their love story, we meet many other characters in the Forest of Arden. Duke Senior and his men have been living in the forest, passing the time singing songs and hunting. Despite being banished, they all appear very merry, with the exception of Jacques, the melancholy fool. Then there is Silvius, the shepherd who is in love

with the cruel Phoebe. Things become even more complicated for Rosalind when Phoebe falls in love with her male persona, and Rosalind promises to Silvius that she will help him win her love instead. We also meet Audrey, a shepherdess who Touchstone tries to trick into a false marriage.

Towards the end of the play Rosalind begins to despair because Orlando has not come calling for her when he promised he would. His absence is explained by the appearance of his older brother, Oliver, who has had a change of heart after Orlando saved him from a lioness. Orlando sent Oliver to explain to Rosalind that he could not meet her because he was attacked. Upon hearing this, Rosalind nearly gives away her disguise and faints. Oliver is somewhat suspicious of Rosalind, but he is more distracted by the beauty of Celia, whom he has fallen in love with at first sight. Celia feels the same way and the two immediately begin wedding preparations.

With Oliver and Celia getting married, Orlando becomes very sad that he does not have a real Rosalind to be in love with, or so he thinks. Rosalind cannot bear to see him this way, so as Ganymede she promises to him that she can use magic to make the real Rosalind appear in time for the wedding. Of course, she does not need magic to do this, and when the time comes for the wedding, she and Celia reveal themselves as who they really are. The goddess Hymen appears and marries all four of the couples: Rosalind and Orlando, Celia and Oliver, Silvius and Phoebe, and Touchstone and Audrey. It is a happy ending for all, as Duke Frederick is revealed to have left court to join the holy life, allowing Duke Senior and his men to return to court along with all of the lovers.

PLAYWRIGHT BIOGRAPHY

William Shakespeare was born in 1564 in Stratford-upon-Avon. His exact birthdate is unknown, but there is record of his baptism on April 26th. Most historians agree his birthday would have been April 23rd, as babies in that time period were traditionally baptized three days after their birth. He was the oldest surviving child of John and Mary Shakespeare. The couple had two children prior to William, both of whom did not survive infancy. After William, they had three boys and two girls.

John Shakespeare was a wealthy leatherworker who also rose very quickly through public office in Stratford. By the time William was five, his father was the town bailiff, which was the equivalent of the mayor. Being the son of an important citizen, William Shakespeare attended the Stratford grammar school, which had an intense emphasis on Latin classics. He would have studied authors such as Terence, Virgil, and, Horace in their original Latin. School curriculum most likely included memorization and acting of classic Latin plays. Shakespeare most likely attended this school until age 14 or 15, after which he would have taken an apprenticeship until his coming of age.

At age 18, Shakespeare married Anne Hathaway. Hathaway was 26, and already pregnant when the two became engaged, which resulted in a rushed marriage. Their first daughter, Susannah, was born in 1583. They later had twins, Hamnet and Judith, in 1585. However, Hamnet only lived to the age of 11. Although both of his daughters married, the family eventually died out, leaving no direct descendants of Shakespeare.

The time period from the birth of Shakespeare's twins until he first appeared on the London theatre scene is known as "The Lost Years." This spans from 1585 until 1592. Due to

lack of documentation during this time period, historians have no idea what Shakespeare was doing during this time, or when he decided to leave Stratford-upon-Avon for London.

The first mention of Shakespeare in London occurred in 1592, where it is known that he was already an established actor and playwright. It was during this time period that Shakespeare wrote his earliest plays. In 1594, Shakespeare and other actors formed the Lord Chamberlain's Men. By 1595, Shakespeare was a sharer with the acting company. The company later became The King's Men, under the patronage of King James I. The success of the company made Shakespeare very wealthy and well-known.

William Shakespeare died on April 23, 1616, which also happens to be the date that is recognized as his birthday. The cause of his death is unknown. By the end of his career, Shakespeare had written 38 plays, 154 sonnets, and a wide variety of poems. Shakespeare continues to be one of the most well-known playwrights in theatre history.

PRODUCTION HISTORY

1599 - Globe Theatre

The very first production of *As You Like It* was most likely in 1599 in the brand-new Globe Theatre. Around this time period, one of Shakespeare's younger brothers reported having seen him "in one of his own comedies, wherein being to impersonate a decrepit old man, he wore a long beard, and appeared so weak and drooping and unable to walk that he was forced to be supported and carried by another person to a table, at which he was seated among some company, who were eating, and one of them sung a song." This leads many historians to believe that Shakespeare may have originated the role of Adam.

1723 - Drury Lane

Altering Shakespeare's plays was very common during Restoration, and Charles Johnson wrote an adaptation of *As You Like It* called *Love In a Forest*. This version had the same general plot as the original script, but stole lines and scenes from some of Shakespeare's other plays, including *Midsummer Night's Dream*, *Richard II*, and *Much Ado About Nothing*. However, the ending was changed, with Jaques falling in love with Celia and Oliver dying as a villain.

1740 - Drury Lane

This production of *Love in a Forest* returned to being much closer to its original source material. However, many songs were added. Most of the added songs came from other Shakespeare plays or from his sonnets. By the time the production stopped playing at Drury Lane, so many songs had been added that the play was almost operatic.

1786 - John Street Theatre

According to Internet Broadway Database, the first Broadway production of *As You Like It* opened on July 14th, 1786 at the John Street Theatre. However, I was able to find very little distinguishing information about this production.

1837 - Convent Garden

Macready produced the original script of *As You Like It* at Convent Garden, and the production later moved back to Drury Lane in 1842. Macready played the role of Jaques. His signature as director was elaborate staging. The sets were extremely beautiful and detailed, and for the wrestling match there were ropes, staves, and a stage audience that reacted to every move.

1879 - Stratford-upon-Avon

This production became famous because of the first appearance of the Charlecote deer. Director Barry Sullivan had a deer from Charlecote park shot and stuffed for use in the scene where Duke Senior's lords kill a deer. It was rumored that Shakespeare had poached a deer in that same area. The Charlecote deer went on to be used in every production of *As You Like It* for forty years.

1908 - Film Version

This was the first ever film version of *As You Like It*, directed by Kenean Buel.

1919 - Stratford-upon-Avon

With the growing trend of hyper realistic and detailed sets, some directors felt the need to rebel and attempt very minimalistic sets. Nigel Playfair's production of *As You Like It* was so devoid of setting and scenery that many spectators were unhappy and he did not receive good reviews. This was the first production at Stratford-upon-Avon to forgo the use of the Charlecote deer, which was generally an unpopular decision.

1967 - National Theatre

This modern art production directed by Clifford Williams featured an all male cast. The set included a forest created out of plexiglass tubes and metal sheets. Williams used the all male cast and cross gendered clothing to explore the themes of sexual and gender fluidity.

1978 - Film Version

This is probably the most well-known film version of *As You Like It*, or at least it's the one I've heard about the most. It was directed by Basil Coleman and starred Helen Mirren as Rosalind. This was a made for TV film.

1986 - Belasco Theatre

As You Like It was most recently performed on Broadway at the Belasco Theatre. It opened on November 12, 1986. This production played in repertory with *Macbeth* and *Romeo and Juliet*.

2003 - Swan Theatre

Directed by Gregory Thompson, this was the first notable production of *As You Like It* to feature a black actress as Rosalind. The role was played by Nina Sosanya, who was described as “a tomboy, savvy, nobody's fool, harboring no romantic illusions about men.”

2006 - Film Version

The most recent film version of *As You Like It* was written and directed by Kenneth Branagh. It was set in a European colony in Japan in the late 19th century. Critics claimed that this was one of Branagh's less successful Shakespeare adaptations.

2013 - Royal Shakespeare Theatre

This production was directed by Maria Aberg and starred Pippa Nixon as Rosalind. The Forest of Arden became a Glastonbury-style festival, and the score included folk music. I remember this production because I watched many videos from it when I was playing Rosalind in 2017.

2019 - Royal Shakespeare Theatre

This production directed by Kimberly Sykes is currently playing at Royal Shakespeare Theatre. The set is beautiful and features a giant puppet of the goddess Hymen that fills the entire stage.

WORLD OF THE PLAY

The play takes place in two major locations, which greatly contrast each other. The first is the court of Duke Frederick. The original ruler of the court was Rosalind's father, Duke Senior, before he was usurped by his younger brother. Duke Frederick exiled Duke Senior into the Forest of Arden but allowed Rosalind to stay as a companion to his own daughter, Celia. The play does not show us what life was like in the court before Duke Frederick took over, but there is evidence to suggest that Duke Senior was a very well-liked ruler, whereas Duke Frederick is not. Duke Frederick appears to be such a harsh ruler that men choose to flee his court to live in the forest with Duke Senior.

“They say he is already in the forest of Arden, and
a many merry men with him; and there they live like
the old Robin Hood of England: they say many young
gentlemen flock to him every day, and fleet the time
carelessly, as they did in the golden world” (1.1.113-118).

To the characters still living in the court, the forest is described as a magical world where everyone is always happy. Perhaps this is why many of the characters choose to flee to forest in escape of their problems. When Duke Frederick chooses to banish Rosalind in order to make Celia appear more beautiful, Celia's first idea is that the two should flee to the forest together. Orlando also decides to live in the forest in order to escape his older brother, as well as Duke Frederick, whom he fears he has angered.

The Forest of Arden serves as a place where anything can happen. Gender roles and societal conventions no longer matter. In preparation for their journey, Rosalind and Celia decide to disguise themselves in order to hide their beauty. As they say, “Beauty provoketh thieves

sooner than gold” (1.3.116). Celia dresses as a poor shepherdess and calls herself “Aliena.” Rosalind, on the other hand, decides to dress as a man and call herself “Ganymede.” The two pose as a traveling brother and sister, and also bring the Duke’s fool, Touchstone, with them as entertainment. Rosalind easily fills the shoes of a man, as she was already a very unconventional and strong-willed woman. Rosalind is a character who knows what she wants, and she is not afraid to take charge and speak her mind. The lack of imposed gender norms in the Forest of Arden allow Rosalind to be whoever she wants to be. Another example of breaking gender norms within the forest is when Celia, as Aliena, buys a plot of land for the group to live on. She offers gold to the shepherd, Corin, in exchange for a small hut and some land. Despite being the daughter of a Duke, Celia would never have been able to own her own land at court. However, in the forest women have much more freedom.

Once all the characters are in the forest, it is not quite as happy and magical as they imagined it be. Rosalind and Orlando are still lovesick for each other, and they encounter other characters who make their sickness even worse. Orlando has many run-ins with the melancholy Jaques, who resides with the Duke Senior. Jaques is constantly sad and wants to find others to be sad with him. Rosalind comes across a young shepherd, Silvius, who has fallen for a cruel mistress, Phoebe. Watching him love someone who does not love him back makes her remember her own heartbreak, and she vows to help him win Phoebe’s love. However, in an unexpected twist, Phoebe begins to fall for Rosalind’s male persona, further enforcing that anything can happen in the forest.

Despite many of the characters continuing to have real problems once entering the forest, the forest still has a certain ethereal quality to it. Orlando hangs love letters on trees, and Rosalind happens to find them, setting the tone for their storybook romance. The forest seems to

bring out the best in all the characters who reside there. Rosalind has the confidence and freedom to take charge of her love life with Orlando, and away from societal norms, Orlando is able to engage in a pretend romance with someone he believes to be a young man. Even Orlando's cruel older brother, Oliver, is changed by the forest. Orlando rescues Oliver from a lion, which causes Oliver to see the error in his previous treatment of Orlando. When Oliver seeks out Rosalind and Celia to tell them what has happened, he immediately falls in love with Celia, and his formerly harsh demeanor is forever changed.

The final evidence provided that the forest has magic qualities occurs when Rosalind, as Ganymede, promises Orlando that she is a magician and can make his love appear in time for Oliver and Celia's wedding. She also promises to Silvius that Phoebe will love him in time for the wedding. At the end of the show, Rosalind and Celia take off their disguises and everything that Rosalind prophesied comes true. Orlando realizes that Rosalind was his love all along, and Phoebe realizes that she has accidentally fallen in love with a woman and decides to take Silvius as her husband. Finally, a goddess, Hymen, appears to officiate all the marriages, resulting in a fairytale ending for everyone.

CULTURAL AND HISTORICAL CONTEXT

Pastoral Mode

As You Like It is written in the pastoral mode, a genre of writing in which noblemen and women abandon life at court to live in the woods or country for a simpler life. The pastoral mode can be traced back to Greek poetry. The earliest example is the writings of Hesiod, who was a Greek oral poet between 750 and 650 BCE. His works praise life on the farm. There were also Roman poets who wrote in the pastoral mode. Virgil modeled his poem *Georgics* after Hesiod's writing. In the Italian Renaissance, many poets and playwrights drew inspiration from Hesiod and Virgil when writing pastorals. In Italian Renaissance theatre, pastorals were usually short comic plays set in nature. They would frequently have mythical creatures, similar to Greek satyr plays; however, they were not sexualized. Shakespeare only wrote two plays that are considered to be pastoral, *The Winter's Tale* and *As You Like It*. Some scholars would also say that *The Tempest* could be considered pastoral. Shakespeare's pastoral plays follow the traditional three-part structure of escape or exile from court or civilization, living in a rural setting, and return to original setting. In *As You Like It*, the play does not show the return to court, but Duke Senior does make it clear that he intends to return and reclaim his dukedom.

Forest of Arden

As You Like It is set in France. This leads many people to believe that the Forest of Arden is meant to be the Forest of Ardennes, which is a region that covers most of Belgium and extends all the way through Germany and France. It is true that Shakespeare likely drew some inspiration from the Forest of Ardennes, but most scholars believe he actually chose the name due to growing up near the actual Forest of Arden in Warwickshire. While Shakespeare was a child, the

English Forest of Arden stretched from Stratford-upon-Avon in Warwickshire to Tamworth in Staffordshire. While Shakespeare was growing up he had the actual Forest of Arden right outside his door.

Shakespeare also had a familial connection to the Forest of Arden. His mother's last name was Arden, which many believe must have been derived from the forest. The Forest of Arden was very culturally important to locals, which can be seen in the meaning of the name. Arden combines the names of two well-known paradises. The first is "Arcadia," which was a mythological Greek paradise where the god Pan was believed to live. The second is Eden, as in the biblical Garden of Eden. Clearly when the forest was being named, the locals had a very high opinion of it. The Forest of Arden's reputation as a paradise makes it the perfect inspiration for Shakespeare's fictional fairytale version.

Due to the connection between the Forest of Arden and the Garden of Eden, some scholars argue that *As You Like It* can be read as religious allegory. A major point of evidence for this is the appearance of the snake around Oliver's neck while he was sleeping. There are also references to palm and olive trees growing in the forest, which are considered to have biblical associations. Some scholars point out that Duke Senior could be compared to Moses leading his people through the wilderness, which would make Duke Frederick the tyrannical Pharaoh. Both sets of feuding brothers could be compared to Cain and Abel, but Orlando and Oliver in particular have a connection to this biblical story. The character Adam tries to pacify the feud between Orlando and Oliver, just like Adam in the bible did for Cain and Abel. However, despite all these connections, there is no concrete proof that this was Shakespeare's intention.

Rosalynde by Thomas Lodge

The characters and plot for *As You Like It* are actually based on a story called *Rosalynde* written by Thomas Lodge in 1590. The plot is almost exactly the same. The only major difference is *Rosalynde* lacks a fool character like Touchstone and therefore also does not have a character equivalent to Audrey. However, all the other characters are there, and many of them have extremely similar names. The following list compares the names in *Rosalynde* vs *As You Like It*:

- Rosalynde - Rosalind
- Norman - Charles
- Rosador - Orlando
- Saladin - Oliver
- Phoebe (same in both stories)
- Coridon - Corin
- Duke Torismond - Frederick
- Duke Gerismond - Senior
- Alinda - Celia
- Adam Spencer - Adam
- Montanus - Silvius
- Ganimede - Ganymede
- Aliena (same in both stories)

PUBLIC OUTREACH PROPOSALS

The following proposals are intended to be hypothetical events or campaigns that a theatre producing *As You Like It* could launch in order to raise public awareness for the production and generate ticket sales. The proposals are mostly tied to themes or locations in the play.

1. Poster Design Contest

The theatre will announce a poster design contest open to the community. The winner will get two free tickets to the show and dinner before, and the first three runner ups will get an offer for 25% off two tickets. Winners will be chosen by voting. Voting could potentially be done over a social media platform, such as Facebook, with one like equaling one vote. This method of voting will help the posters be seen by many people in the community, because those who entered the contest are likely to share the post, and whenever someone likes a post it can be seen by everyone who follows them. This basically creates free advertising. This will raise community awareness of the show, as well as get the community involved.

2. Plant a Forest

The theatre will host an event where the community can come to a location and help plant trees. This project also ties in the theme of nature. All attendees will receive an offer for 10% off a ticket to the show. This project will help raise awareness for the play while also doing good for the community.

3. Social Media Takeover

Throughout the rehearsal project and on each performance night, different members of the cast, crew, and production team will be given the opportunity to do a social media takeover on the theatre's Instagram or Snapchat. This takeover would include creating Instagram or Snapchat stories to show the theatre's followers what the process of rehearsing and performing a play is like. Posts could include things like actors talking about how they get into character or what their hair and makeup process is like, crew talking about what their backstage responsibilities are like throughout the show, or production team talking about where their inspiration comes from and what their process is like. This will generate interest in the production and let the community get to know the people involved.

4. Love at First Sight

The theatre will host a speed dating event inspired by the many characters who fall in love at first sight in the play. The event will be 21 and up so that alcohol can be served (that always draws in better crowds). This project will raise awareness and generate interest in the play. Attendees are encouraged to come see the play for a second date!

5. Shakespeare in the Park

Since nature is a major theme in *As You Like It*, on a few select weekends the theatre will advertise free performances of certain monologues and scenes from the show to be given in local parks. Monologues that might be good fits for this could include the "seven ages of man" speech or Rosalind's monologue to Phoebe. Scenes that might work well could include some of the scenes in the forest between Rosalind and Orlando, or anything that requires a minimal amount of characters or props. This will serve as advertising for the

show, since it may attract the attention of people who did not know about it but just happened to be in the park that day. It will also allow people who are interested in the show to come and see what it will be like, hopefully leading to them buying a ticket.

DISCUSSION QUESTIONS

1. *As You Like It* is written in the pastoral mode. In what ways does Shakespeare's play praise rural life? In what ways does it criticize urban life?
2. How is the Forest of Arden different from the court?
3. How do the lives of common people differ from those raised in the court?
4. What are some of the major themes in *As You Like It*?
5. What is the role of gender in *As You Like It*? Is gender fixed or fluid?
6. How does Rosalind's interpretation of a man reveal the different societal expectations placed on men and women?
7. How accurate is the famous "seven ages of man" speech given by Jaques?
8. The show features many "love at first sight" relationships. Do any of these relationships stand a chance of lasting once the lovers have left the forest?
9. What is the role of Jaques de Boys, the middle brother of Orlando and Oliver?
10. Why is Jaques the only character who chooses to stay in the Forest of Arden?

LESSON PLANS

Lesson Plan #1 - Staging

Objective: To have students think about how staging can help express the themes of the show. Shakespeare plays are frequently staged in different time periods or unique locations. Students will be asked to think about how they would stage a production of *As You Like It* if they were the director.

Time: 1 hour

Materials: copies of Shakespeare's *As You Like It*; drawing materials; writing utensils and paper

Procedure:

- A short PowerPoint will be presented over how various Shakespeare plays have been staged in unique ways.
- Students will break into small groups and work to write a short statement about how they would like to stage *As You Like It* and why. Is there a certain time period or location that would work best with the script?
- Students will also create a rough drawing of what their set would look like.
- Once students have completed their statements and drawings, they will present their ideas to the class.

Lesson Plan #2 – Cue Scripts

Objective: To teach students about how Shakespeare plays were originally rehearsed and performed using cue scripts.

Time: 1 hour

Materials: pre-made cue scripts

Procedures:

- A short PowerPoint will be presented over how and why cue scripts were used in Shakespearean times.
- Three student volunteers will be asked to play the roles of Rosalind, Orlando, and Celia using pre-made cue scripts of Act 4, Scene 1.
- The students will act out the cue scripts while the rest of the class observes.
- Afterwards, students will have a discussion on what the challenges of using a cue script might be, and how it could affect an actor to only know what their part is.

Lesson Plan #3 – Pastorals

Objective: To teach students about the use of the pastoral setting in *As You Like It*.

Time: 1 hour

Materials: copies of Shakespeare's *As You Like It*; writing utensils and paper

Procedure:

- A short PowerPoint will be presented on the history of pastorals.
- Students will be asked to create a chart showing the differences between how life in the court and life in the Forest of Arden differs in *As You Like It*.
- After students have completed their individual charts, they will have a class discussion on what they came up with.
- Students will also discuss if the idea of having a simple life in the country is still relevant in modern times.

GLOSSARY

Glossary of Shakespearean Words

Alack

- expression of regret, sorrow, dismay, alarm

Anon

- now; at once; soon; shortly

Belike

- probably; most likely

Beseech

- implore; beg; ask; importune

Betwixt

- between

Cuckold

- man married to an adulteress

Fain

- ready; willing; eager

Fay

- faith, as used in an oath

Forsooth

- indeed; in truth; verily; in fact

Gramercy

- thanks, thank you

Marry (As Introductory Word)

- by the Virgin Mary (I swear by the Virgin Mary); similar to the word “well.” Also used as an exclamation of surprise or emphasis.

Meed

- merit, worth, excellence

Methinks

- I think; it seems to me; it appears as if

Prithee

- please; I pray thee

Sirrah

- fellow; mister; used contemptuously.

Swain

- young fellow; country boy

Verily

- truly; in truth; indeed; really

Withal

- in addition; notwithstanding; besides

Glossary of Mythological References

Ganymede:

- A shepherd who was abducted by Jove to serve as his lover and page; Jove picked Ganymede because he was remarkably beautiful; a common symbol for male homosexuality

Jove

- King of the gods (also known as Jupiter or Zeus); a popular quote in this time was “Jove laughs at lovers’ perjuries

Juno/Juno’s Swans

- Queen of the gods and the wife of Jove; goddess of womanhood, childbirth, and marriage; swans were thought to mate for life, so they became a symbol for Juno

Hymen

- Hymen was the god of fertility; it was believed that Hymen must attend every wedding, or else the marriage will fail

Popular Phrases that Originated in *As You Like It*

“All the world’s a stage” - (2.7.146)

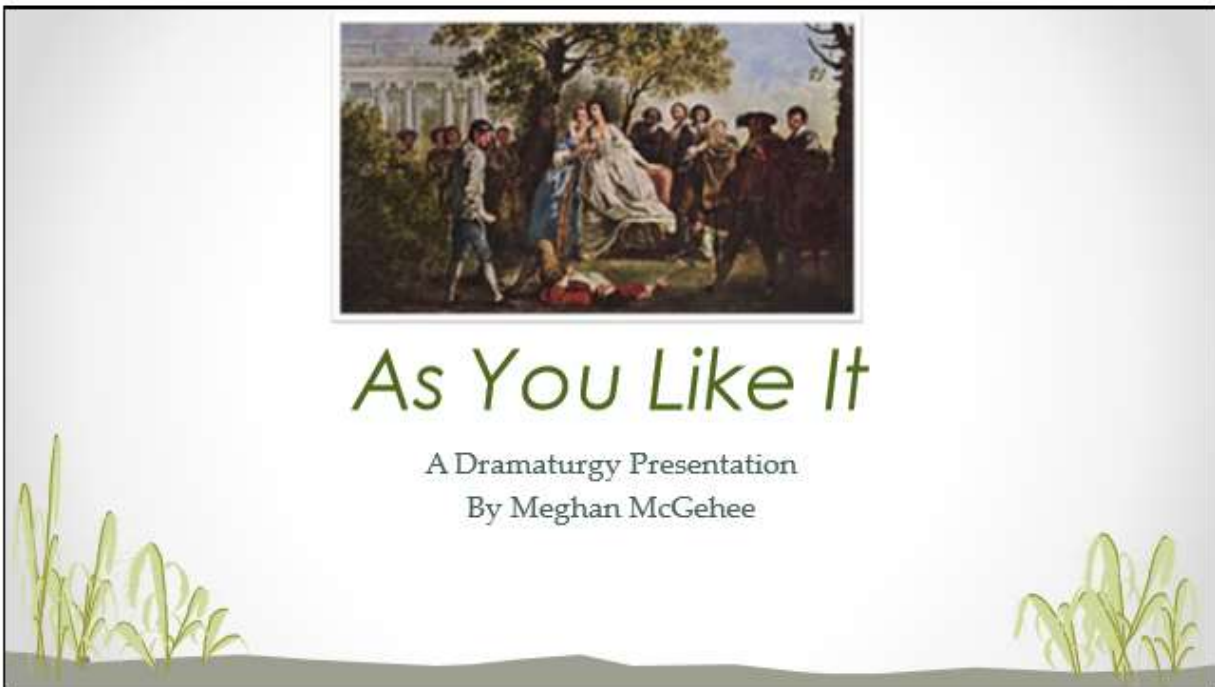
“Neither rhyme nor reason” - (3.2.405)

“The working day world” - (1.3.12)

“Too much of a good thing” - (4.1.129)

POWERPOINT

The following is PowerPoint created to be played in the lobby at a hypothetical production of *As You Like It*. The purpose of the PowerPoint is to give audiences a quick summary of the show they are about to see, as Shakespeare can sometimes be confusing for modern audiences, especially a show with a plot as complex as this *As You Like It*. The PowerPoint also includes some information on the playwright and on the meaning behind character names and mythological references.



Synopsis

- Duke Senior has been banished and usurped by his brother, Duke Frederick. His daughter, Rosalind, remains at court with her cousin, Celia. However, Duke Frederick soon banishes Rosalind as well, not realizing that his own daughter will choose to flee with her.
- Disguised as Ganymede and Aliena, Rosalind and Celia flee to the Forest of Arden to find Duke Senior.
- They happen to come across Orlando, and young man whom Rosalind has fallen in love with. He has also fled to the forest to escape his cruel older brother.
- Rosalind wishes to confess her love to Orlando, but she cannot while she is disguised as a man. She creates a plot to find out if he loves her as well.
- Eventually, everyone finds love, Duke Frederick steps down from power, and everyone returns to court.

About the Playwright: William Shakespeare

- Born: April 23, 1564
- Died: April 23, 1616
- William Shakespeare grew up in Stratford-upon-Avon, right near the actual Forest of Arden. This is believed to be part of the inspiration for the setting of *As You Like It*.
- Many historians believe Shakespeare played Adam in the first production of *As You Like It*.
- Throughout his career, he wrote 38 plays, 154 sonnets, and a wide variety of poems.



Pastoral Mode

- *As You Like It* is written in the pastoral mode, a genre of writing in which noblemen and women abandon life at court to live in the woods or country for a simpler life.
- The pastoral mode can be traced back to Greek poetry.
- Shakespeare's pastoral plays follow the traditional three-part structure of escape or exile from court or civilization, living in a rural setting, and return to original setting.



Meaning Behind Names

Many of the characters in *As You Like It* have significant meaning behind their names. Many names have mythological references or roots in Latin that give important information about the characters.

Rosalind

- From the Latin “Rosa Linda,” meaning “beautiful rose”



Orlando

- A derivation of the name “Roland” which means “renowned land”
- Roland was commonly known as a hero’s name in medieval Europe

Celia

- Derived from Latin for “heaven”
- Name wasn’t introduced to the English speaking world until Shakespeare used it in *As You Like It*



Aliena

- From the Latin word meaning “stranger”
- Represents Celia’s new identity once she has forsaken her father and disguised herself to live in the woods

Ganymede

- A shepherd who was abducted by Jove to serve as his lover and page; Jove picked Ganymede because he was remarkably beautiful
- A common symbol for male homosexuality; which is most likely why it was chosen for Rosalind's male disguise



Hymen

- Goddess of Fertility
- It was believed that Hymen must attend every wedding, or else the marriage will fail



Enjoy the Show!

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