SHAKESPEARE THEATRE COMPANY

FIRST FOLIO:
TEACHER AND STUDENT RESOURCE GUIDE
Consistent with the Shakespeare Theatre Company’s central mission to be the leading force in producing and preserving the highest quality classic theatre, the Education Department challenges learners of all ages to explore the ideas, emotions and characters contained in classic texts and to discover the connection between classic theatre and our modern perceptions. We hope that this First Folio: Teacher and Student Resource Guide will prove useful to you while preparing to attend As You Like It.

This guide provides information and activities to help students form a personal connection to the play before attending the production. It contains material about the playwrights, their world and their works. Also included are approaches to explore the plays and productions in the classroom before and after the performance.

The First Folio guide is designed as a resource both for teachers and students. All activities meet the “Vocabulary Acquisition and Use” and “Knowledge of Language” requirements for the grades 8-12 Common Core English Language Arts Standards. We encourage you to photocopy these articles and activities and use them as supplemental material to the text.

Enjoy the show!

The First Folio Teacher and Student Resource Guide for the 2014-2015 Season was developed by the Shakespeare Theatre Company Education Department:

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For more information on how you can participate in other Shakespeare Theatre Company programs, please call the Education Hotline at 202.547.5688 or visit ShakespeareTheatre.org.

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Orlando, the youngest son of the late Sir Rowland de Boys, complains to his old servant Adam that his older brother Oliver is neglecting his upbringing. After a violent altercation between the brothers, Oliver asks a wrestler, Charles, to injure Orlando in a match the following day. The match takes place at the court of Duke Frederick, who has usurped the position from his older brother Duke Senior and exiled him to the Forest of Arden. The banished Duke’s daughter, Rosalind, has been permitted to remain at court with her cousin Celia, Frederick’s daughter.

Cheered on by Rosalind and Celia, Orlando defeats Charles. Afterwards, Rosalind and Orlando speak and fall in love. But when Duke Frederick banishes Rosalind from court, Celia resolves to run away with her to search for Duke Senior in the forest. To protect themselves, Rosalind disguises herself as a boy and takes the name Ganymede, and Celia takes the name Aliena. The court fool, Touchstone, goes with them. Adam warns Orlando of Oliver’s plot to kill him, and the two flee together.

Celia, Rosalind and Touchstone arrive in Arden, tired and hungry. They meet a shepherd, Corin, and his young friend Silvius, who suffers from unrequited love for Phebe, a shepherdess. Rosalind and Celia decide to buy Corin’s master’s farm and sheep, and to remain in Arden. Orlando and Adam arrive in the forest and encounter Duke Senior and his followers (including the melancholy lord Jaques), who welcome them.

Rosalind and Celia discover that Orlando is in Arden when they find his love poems to Rosalind hanging on the trees. Orlando (who does not recognize Rosalind in her disguise) tells “Ganymede” of his love for Rosalind, and she tells him that she will cure him of his love if he will pretend that she is Rosalind and woo her. Touchstone befriends the shepherds and falls in love with Audrey, a local girl. Rosalind overhears Phebe rejecting Silvius, and berates her for her coldness. Phebe, believing that Rosalind is a man, falls in love with her.

Oliver arrives at Rosalind and Celia’s cottage and tells them that he had come to the forest in pursuit of Orlando, but that Orlando risked his own life to save him from a lion while he was sleeping. Oliver is ashamed of his former cruelty, and he and Orlando have reconciled. Orlando sends “Ganymede” a bloody bandage to show why he did not come to “woo” that day. Rosalind faints upon seeing the bandage. Oliver and Celia assist her into the cottage and fall in love. “Ganymede” promises Orlando that tomorrow she will bring Rosalind to him to be married, and also promises Silvius and Phebe that each will have what they desire.

With everyone assembled the next day, Rosalind reveals her true identity, and Hymen, the god of marriage, blesses the unions of Rosalind and Orlando, Celia and Oliver, Audrey and Touchstone, and the resigned Phebe and Silvius. Suddenly news arrives that Duke Frederick had pursued the young people into the forest, but upon encountering a religious old hermit has renounced his usurped dukedom to Duke Senior and will spend the rest of his days in the forest. The melancholy Jaques goes to join him, and the rest of the company celebrates.
WHO’S WHO in As You Like It

Court

Duke Frederick
Younger brother of the rightful duke. Takes control of the kingdom.

Duke Senior
Rightful duke, living in exile in the Forest of Arden.

Jaques
Lord attending Duke Senior.

Forest

Phebe
A shepherdess in love with “Ganymede.”

Silvius
A shepherd in love with Phebe.

Audrey
A goat herder.

Corin
An old shepherd.

Celia
Daughter of Duke Frederick, cousin of Rosalind. Dresses up as Aliena.

Rosalind
Daughter of Duke Senior. Dresses up as Ganymede. In love with Orlando.

Orlando
Youngest son of Sir Rowland de Bois. In love with Rosalind.

Adam
Orlando’s servant.

Oliver
Eldest son of Sir Rowland de Bois.

Jaques
Middle son of Sir Rowland de Bois.

Touchstone
Court jester who accompanies Rosalind and Celia. Loves Audrey.

Charles
A professional wrestler in the court.

Family
In Love
In Service To

Adam
Jaques
Oliver
Charles

In Love

In Service To

In Love

In Service To

In Love

In Service To
Classroom Activities

Close Reading Questions

Act I
- Is Orlando justified in his quarrel with his older brother Oliver? Does Oliver owe him access to an education fitting for a gentleman?
- Why does Oliver plot to harm Orlando?
- Why is Rosalind sad? Why hasn't she left the court since her father was banished by the present Duke? Should she have left the court?
- Why does Orlando want to challenge Charles the wrestler?
- How is Orlando affected when Rosalind gives him a chain to wear as a reward and token of esteem?
- Why does Duke Frederick banish Rosalind from the court? Why does he think Celia should be glad that she is leaving?
- What does Celia's response to her father's treatment of Rosalind show about her character? Is her love stronger than Rosalind's as she claims?

Act II
- How is life different in the Forest of Arden from the Court? Do you think the life in the woods is better and why? Or would you prefer to live in the court and why?
- How do the woods change with the arrival of the Duke and his lords? How do they disrupt nature? Is it right of them to do so?
- How does Adam characterize the plan of Oliver to harm his brother?
- How does Silvius identify himself as a romantic lover? When is love foolish? When is love true?
- Is Rosalind truly in love with Orlando? What is her love based on? Is Orlando truly in love with Rosalind?
- Why does the Duke offer food to Orlando? If he is not impressed with Orlando's show of force, what does move him to be generous to Orlando?

Act III
- What are the truisms that the shepherd Corin tells Touchstone? What are some truisms that a modern day student might speak?
- How is Orlando's view of the world different from that of Jaques (Monsieur Melancholy)?
- Why does Rosalind decide to "play the knave" to Orlando?
- Why does Orlando agree to pretend Ganymede is Rosalind and woo her?
- Rosalind in the guise of a man reveals some of the ways that women differ from men. List these differences and judge whether a modern audience would consider them to be true.
- How would you describe Touchstone's attraction to Audrey? Does he express romantic love or some other kind of feeling?
- How does Phebe's feel about Silvius? How does she feel about Rosalind disguised as Ganymede?

Act IV
- Celia accuses Rosalind of misusing "our sex in your love-prate." How has Rosalind defamed women in her speeches to Orlando?
- How does Rosalind respond to the sight of Orlando's blood? What does this say about her nature?

Act V
- What role does Rosalind play in her disguise as Ganymede in the uniting of Phebe and Silvius and herself with Orlando?
- Who ends up with who?
- How does the play end?
Pastoral literature features the idyllic life of the countryside, often among shepherds, as a romanticized contrast to the corruption and formalities of court life. The simple life outside of the city is painted as an environment of leisure, conversation, and deep thought. Within the pastoral drama, the protagonist flees the confines of the court, takes refuge in the countryside, and then returns to the city. The time spent in the “outskirts” allows the main character to see the world differently, learn about themselves and the world around them, and often undergo a transformation.

The Forest of Arden plays an important role in *As You Like It* and the pastoral tradition, distinguishing between the strict rules of court life and a place that simultaneously represents banishment and liberty. The forest is an archetypal location used to signify the wild unknown, a place of freedom, or a space in which magic and transformation can occur.

The Forest of Arden is first described when Charles tells Oliver of Duke Senior's banishment:

> 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.  
> (Charles, 1.1)

In this description Charles references both the tale of Robin Hood and the mythological and idyllic "golden age" of years past that involved relaxation and everlasting spring time, painting the forest in a positive and gentle light.

As Celia and Rosalind prepare to flee the court after Rosalind's banishment, Celia declares,

> Now go we in content  
> To liberty, and not to banishment.  
> (Celia, act 1, scene 3)

Celia puts a positive spin on banishment, seeing it as an opportunity for freedom from the tyranny of court life. Act II of *As You Like It* opens in the Forest of Arden, calling it a place "exempt from public haunt." However, the Forest of Arden is not completely golden. Members of the court have mixed feelings about the wild unknown. Touchstone is instantly turned off by the idea of living in the countryside:

> "Ay, now am I in Arden. . . When I was at home I was in a better place."  
> (Touchstone, act 2, scene 4)

And Amiens’ song also weighs the extremities of living outside the protection of the city and suffering man’s unkindness:

> Blow, blow, thou winter wind.  
> Thou art not so unkind  
> As man's ingratitude  
> (Amien, act 2, scene 7)

At the play’s close all are met within the Forest—the bitter feuds between brothers ends; Hymen, the god of marriage, officiates the marriages of Rosalind and Orlando, Celia and Oliver, Phoebe and Silvius, and Audrey and Touchstone; and Duke Frederick returns the throne to Duke Senior. The guests celebrate all that has occurred at Arden, knowing they will soon end their pastoral sojourn and return to the royal court.
ORLANDO. As I remember, Adam, it was upon this fashion bequeathed me by will but poor a thousand crowns, and, as thou sayest, charged my brother, on his blessing, to breed me well: and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept; for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude: I will no longer endure it, though yet I know no wise remedy how to avoid it.

ADAM. Yonder comes my master, your brother.

ORLANDO. Go apart, Adam, and thou shalt hear how he will shake me up. [Enter OLIVER]

OLIVER. Now, sir! what make you here?

ORLANDO. Nothing: I am not taught to make any thing.

OLIVER. What mar you then, sir?

ORLANDO. Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

OLIVER. Marry, sir, be better employed, and be naught awhile.

ORLANDO. Shall I keep your hogs and eat husks with them? What prodigal portion have I spent, that I should come to such penury?

OLIVER. Know you where your are, sir?

ORLANDO. O, sir, very well; here in your orchard.

OLIVER. Know you before whom, sir?

ORLANDO. I know you are my eldest brother; and, in the gentle condition of blood, you should so know me. The courtesy of nations allows you my better, in that you are the first-born; but the same tradition takes not away my blood, were there twenty brothers betwixt us: I have as much of my father in me as you.

OLIVER. What, boy!

ORLANDO. Come, come, elder brother, you are too young in this.

OLIVER. Wilt thou lay hands on me, villain?

ORLANDO. I am no villain; I am the youngest son of Sir Rowland de Boys; he was my father, and he is thrice a villain that says such a father begot villains. Wert thou not my brother, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so.

ADAM. Sweet masters, be patient: for your father's remembrance, be at accord.

OLIVER. Let me go, I say.

ORLANDO. I will not, till I please: you shall hear me. My father charged you in his will to give me good education: you have trained me like a peasant, obscuring and hiding from me all gentleman-like qualities. The spirit of my father grows strong in me, and I will no longer endure it: therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament; with that I will go buy my fortunes.

OLIVER. And what wilt thou do? beg, when that is spent? Well, sir, get you in: I will not long be troubled with you; you shall have some part of your will: I pray you, leave me.

ORLANDO. I will no further offend you than becomes me for my good.

OLIVER. Get you with him, you old dog.

ADAM. Is 'old dog' my reward? Most true, I have lost my teeth in your service. God be with my old master! he would not have spoke such a word.

Act One, Scene One, Lines 1-84
Primogeniture is the practice of passing a father’s property directly to the eldest son of the family, making younger sons dependent on the new heir or leaving them destitute. This was the law during Shakespeare’s life. *As You Like It* demonstrates two depictions of bitter conflict between brothers due to the practice of primogeniture.

First, the younger and dependent Duke Frederick overthrows his older brother Duke Senior and forces him to live in exile in the Forest of Arden. We also witness the rivalry between Orlando and his older brother Oliver. The play opens with Orlando, the youngest son of Sir Rowland de Boys, bemoaning his mistreatment at the hand of his oldest brother Oliver (see the passage above). He explains that Oliver, despite his father’s will, has "trained me like a peasant, obscuring and hiding from me all gentlemanlike qualities. The spirit of my father grows strong in me, and I will no longer endure it. Therefore allow me such exercises as may become a gentleman, or give me the poor lottery my father left me by testament. With that I will go buy my fortunes." Oliver has prevented Orlando from becoming a gentleman by denying him the opportunity to learn the ways of civilized society. Oliver sends his brother Jaques to school but denies Orlando this privilege. Orlando complains that he must dine with the servants and feels excluded from his rightful place as brother. Oliver has refused his younger brother a gentleman's education and when Orlando demands his share of their father's wealth, Oliver plots to have his brother killed in a wrestling match. Their dispute goes beyond simple sibling rivalry and becomes a matter of life or death.

In order to understand the significance of the conflict between Oliver and Orlando, it is important to remember that social status was incredibly important in Shakespeare’s society and the concern over being recognized as a gentleman would have been understood by Elizabethan audiences. What would the modern-day equivalent be of Orlando and Oliver’s conflict? Do some research into the practice of primogeniture and the class distinctions in Elizabethan England. How do they differ from society today? Are there any similarities?

**DISCUSSION QUESTIONS:**
1. How does the relationship between Rosalind and Celia offer a contrast to the embittered conflict between brothers in this play?
2. What other famous stories (plays, fairy tales, etc) feature primogeniture?
3. Do you think birth order affects personality? What qualities are associated with being the oldest child, the youngest child, an only child and so on? Do those qualities appear in the characters in *As You Like It*?
4. Do you think the practice of primogeniture is fair? Discuss what it means for families who have no sons, like Celia’s family—who gets the inheritance if there are only female heirs?
5. Why is primogeniture referred to by Orlando as “the courtesy of nations?” What do you think the phrase means?
William Shakespeare was writing scripts for specific actors in his own acting company when he created his plays. He purposely wrote lines in two different ways to communicate information about the characters to his actors. Additionally, he wanted characters to sound different from one another and to adapt their language to new situations, the way people do in real life. The two ways he writes are called **prose** and **verse**.

**PROSE**

The ordinary form of written or spoken language, without metrical structure. Prose can be very descriptive, but it follows the rules of grammar. Essays, news articles and novels are examples of written prose.

If a character’s lines are written in PROSE we assume the following information:

* The character is most likely from the lower class and not very wealthy
* The character is most likely uneducated

For example, in *As You Like It*, Touchstone the court fool and Corin, a shepherd in the forest both speak in prose to reflect their social status. However, most of the characters in this play switch between verse and prose depending on their circumstances, so it’s important to understand when they change and why.

**How can I tell if it’s prose?** You can tell when lines are written in prose because they look like a regular paragraph. Here’s an example from Act 3, Scene 2:

TOUCHSTONE: Why, if thou never wast at court, thou never saw’st good manners; if thou never saw’st good manners, then thy manners must be wicked, and wickedness is sin, and sin is damnation. Thou art in a parlous state, shepherd.

CORIN: Not a whit, Touchstone. Those that are good manners at the court are as ridiculous in the country as the behavior of the country is most mockable at court. You told me you salute not at the court but kiss your hands. That courtesy would be uncleanly if courtiers were shepherds.

**VERSE**

Another word for poetry. It’s writing that has a rhythmic structure. We refer to the rhythm as meter.

* **Meter**: a recognizable rhythm in a line of verse consisting of a pattern of regularly recurring unstressed and stressed syllables.
  * **Iambic Pentameter**: the name of the rhythm Shakespeare uses.

If a character’s lines are written in VERSE we assume the following information:

* The character is most likely from the upper class and/or nobility and very wealthy
* The character is most likely formally educated
* The character may be experiencing a strong emotion like love or jealousy and needs to use poetry

For example, in *As You Like It* all of the upper class characters’ lines are written in verse when they are at court and in the presence of the Duke. All characters speak in verse when they fall in love as well, even the shepherd and shepherdess, Silvius and Phoebe.

**How can I tell if it’s verse?** Every line begins with a capital letter and the lines are all different lengths on the page. This is because each line is written with a metrical structure. Example from Act 3, Scene 2:

ORLANDO: Hang there, my verse, in witness of my love. O Rosalind, these trees shall be my books, And in their barks my thoughts I’ll character, That every eye which in this forest looks Shall see thy virtue witnessed everywhere. Run, run, Orlando, carve on every tree The fair, the chaste and unexpressive she!
Shakespeare’s Language

When and Why do Shakespeare’s characters switch from verse to prose?

Public = Verse
Noble characters in public situations must present their most formal self and speak in verse as a means to do so. Prince Hal in *Henry IV, Part 1* speaks prose when he’s hanging out with his fellow soldiers at the pub, but uses verse at court and when speaking to his father, the King.

Private = Prose
Upper-class characters use verse in public settings, but may use prose in private settings when they are talking to family or close friends.

Love = Verse
Shakespeare always uses verse when characters fall in love, regardless of their status. For example, in *As You Like It*, Silvius and Phoebe are both shepherds who live in the forest of Arden. However, even though they are lower class, both of these characters are in love and they express it through verse.

Respect = Verse
Upper-class characters use verse as a form of respect. To use prose with a King or Duke or parent would be disrespectful. For example, Hamlet, the Prince of Denmark, has very eloquent verse for his soliloquies. But because he is angry at his mother Gertrude and his uncle Claudius, the new king, Hamlet often speaks to them in prose.

Disguise = Prose
Upper-class characters use prose as part of their disguises, when pretending to be someone else. They are usually disguised as a lower-class character. King Henry V disguises himself as a common foot soldier the night before the battle of Agincourt to find out the true thoughts and feelings of his men. In disguise he speaks in prose, the language of the common man.

Madness = Prose
If a character descends into madness, then they have literally “lost their wits” and no longer have the capacity to speak in verse. Both Lady Macbeth and Ophelia speak in verse until they go mad. Once madness sets in, all their lines are in prose.

ACTIVITY
Rosalind & Celia live at court and are the daughters of Dukes, so we would expect them to speak in verse. However, in their first scene, Act 1, scene 2, they speak in prose. Using the reasons above, why is that? Continue to follow Rosalind through the play. She switches between verse and prose depending on her circumstances. Make a note each time she switches and write down why her language changes in each circumstance.

SUMMARY VS. PARAPHRASE

Paraphrasing is an important tool that actors use to understand what their lines mean and how their character feels. Using this passage, explore the difference between summarizing and paraphrasing:

**Summarizing**—Concisely stating what a passage says. A summary is usually stated in third person.

**Paraphrasing**—Restating each line in your own words. Paraphrasing should be done in first person.

**Summary**
*Orlando is confused because he couldn’t talk to Rosalind and after wrestling Charles.*

**Orlando:**
What passion hangs these weights upon my tongue?
I cannot speak to her, yet she urged conference.
O poor Orlando! Thou art overthrown.
Or Charles or something weaker masters thee.

**Paraphrase**

*Why can’t I talk? I couldn’t speak to her, even though she asked me questions. O, I’m an idiot! I am overcome. Or Charles or this woman has overpowered me.*
Iambic pentameter is the main rhythmic structure of Shakespeare's verse, meaning the majority of Shakespeare's verse is written in this rhythm. One line of iambic pentameter has 10 syllables, which we divide up into five units of meter called feet. Each foot of the verse contains two syllables. Illustrate this on the board:

<table>
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<th>A foot = 2 syllables</th>
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<tr>
<td>Pentameter = a line with 10 syllables which we divide into 5 feet</td>
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But soft! What light through yon der win dow breaks?

Iambic refers to the rhythm of the line. When the first syllable is unstressed and the second syllable is stressed, as in the word Hello, it is called an iamb. Iambic means push, persistency or determination. The prefix penta means five, as in pentagon, a five sided shape. Therefore, iambic pentameter is one line of poetry consisting of five forward-moving feet.

Identifying the rhythm of a line is called scansion. Actors scan their lines so we know how Shakespeare wanted us to say them. We mark unstressed syllables with this symbol ~ and stressed syllables with a slash /. But soft! What light through yon der window breaks?

When learning iambic pentameter, many students make the mistake of unstressing & stressing every other word instead of every other syllable. To address this, you need to get the students saying all of the lines out loud, with energy and feeling the rhythm. You can explore having them say their names out loud and figure out what syllable is stressed. You can also explore saying the lines giving every syllable the same stress so they discover how slow & robotic it feels or have them say it with the opposite rhythm to see how unnatural it feels. Have students say this rhythm out loud several times. They should clap lightly on da and clap harder on DUM.

**Clap the rhythm of iambic pentameter.** Without specific words, the rhythm of iambic pentameter is: da DUM da DUM da DUM da DUM da DUM

The rhythm of iambic pentameter is similar to the human heartbeat, a horse gallop, or the beat underneath a piece of music. Iambic pentameter drives and supports Shakespeare's verse, moving the language along in a forward flow that imitates natural speech patterns.

**SCANSION ACTIVITY**

Actors scan the verse for a few different reasons. First, we want to see if it’s a regular line of iambic pentameter. (Sometimes, Shakespeare writes in different rhythms.) Second, we want to make sure we are pronouncing the words correctly. Third, we want to determine which words Shakespeare wants us to put emphasis on. To scan a piece of text mark the unstressed syllables with a ~ symbol and the stressed syllables with a / symbol. Here are examples of regular iambic pentameter from As You Like It that you can do together as a class.

**ORLANDO:** What passion hangs these weights upon my tongue?

**CELIA:** O my poor Rosalind, whither wilt thou go?

**ORLANDO:** Thou art not for the fashion of these times

**ROSALIND:** Sell when you can; you are not for all markets.

**ROSALIND:** Cry the man mercy, love him, take his offer.
That can do hurt. Nor, I am sure there is no force in eyes Which I have darted at thee, hurt thee not, Some scar of it. But now mine eyes, Scratch thee but with a pin, and there remains Now show the wound mine eye hath made in thee. Lie not, to say mine eyes are murderers. Or if thou canst not Now counterfeit to swoon And if mine eyes can wound, now let them kill thee. Now I do frown on thee with all my heart, Should be called tyrants, butchers, murderers. Who shut their coward gates on atomies, That eyes, that are the frailst and softest things, 'Tis pretty, sure, and very probable Thou tell'st me there is murder in mine eye. I fly thee for I would not injure thee. Thou tell'st me there is murder in mine eye. 'Tis pretty, sure, and very probable That eyes, that are the frailst and softest things, Who shut their coward gates on atomies, Should be called tyrants, butchers, murderers. Now I do frown on thee with all my heart, And if mine eyes can wound, now let them kill thee. Now counterfeit to swoon - why now fall down! Or if thou canst not - O, for shame, for shame - Lie not, to say mine eyes are murderers. Now show the wound mine eye hath made in thee. Scratch thee but with a pin, and there remains Some scar of it. But now mine eyes, Which I have darted at thee, hurt thee not, Nor, I am sure there is no force in eyes That can do hurt.

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; Then the whining schoolboy, 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, Full of wise saws and modern instances; And so he plays his part. The sixth age shifts Into the lean and slippered 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.

PHOEBE. I would not be thy executioner; I fly thee for I would not injure thee. Thou tell'st me there is murder in mine eye. 'Tis pretty, sure, and very probable That eyes, that are the frailst and softest things, Who shut their coward gates on atomies, Should be called tyrants, butchers, murderers. Now I do frown on thee with all my heart, And if mine eyes can wound, now let them kill thee. Now counterfeit to swoon - why now fall down! Or if thou canst not - O, for shame, for shame - Lie not, to say mine eyes are murderers. Now show the wound mine eye hath made in thee. Scratch thee but with a pin, and there remains Some scar of it. But now mine eyes, Which I have darted at thee, hurt thee not, Nor, I am sure there is no force in eyes That can do hurt.

TEXT ANALYSIS ACTIVITY
Step 1: Select one of the speeches below and read it out loud for meaning.
Step 2: Look up unknown words.
Step 3: Paraphrase each line of text. (put it into your own words)
Step 4: Underline the operative words in each line. (nouns, verbs & adjectives/adverbs)
Step 5: Perform the speech out loud.

ROSA Lind. Who might be your mother, That you insult, exult, and all at once Over the wretched? What though you have no beauty As by my faith, I see no more in you Than without candle may go dark to bed - Must you be therefore proud and pitiless? Why, what means this? Why do you look on me? I see no more in you than in the ordinary Of Nature's sale-work. 'Od's my little life, I think she means to tangle my eyes too! No, faith, proud mistress, hope not after it: 'Tis not your inky brows, your black silk hair, Your bugle eyeballs, nor your cheek of cream, That can entame my spirits to your worship. You foolish shepherd, wherefore do you follow her? You are a thousand times a properer man Than she a woman: 'tis such fools as you

PHOEBE. Think not I love him, though I ask for him: 'Tis but a peevish boy; yet he talks well; But what care I for words? yet words do well When he that speaks them pleases those that hear. It is a pretty youth: not very pretty: But, sure, he's proud, and yet his pride becomes him: He'll make a proper man: the best thing in him Is his complexion; and faster than his tongue Did make offence his eye did heal it up. He is not very tall; yet for his years he's tall. Did make offence his eye did heal it up. He is not very tall; yet for his years he's tall. There be some women, Silvius, had they mark'd him 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.
Rosalind is the intelligent, independent, and strong heroine in *As You Like It* and is considered to be one of Shakespeare’s most fully realized female characters.

- Who are our heroines today?
- What qualities make them admirable?
- Are these qualities universal, or do different cultures value different qualities?

Ask students to research the women who had an integral part in advancing women’s roles and rights in society. Students should pick three women each from a different culture and time period. Students can create an audiovisual presentation about what life was like for women in their chosen culture and time period and explain how they helped pave the way for women’s rights.

**In Disguise: How do people construct their identity?**

Rosalind chooses to disguise herself as a man when she leaves the court. What freedoms does her new identity as Ganymede allow her? What becomes more complicated? Find some of Rosalind’s lines in the play to support your argument, and then discuss your lists as a class.

Discuss the various reasons people choose to disguise themselves in contemporary society. How has the anonymity of the internet changed the way we relate to other people both online and off? On social media? In comment sections and on message boards?

Have students debate the pros and cons of the internet and social media. Has the world of online anonymity impacted personal connections and relationships? Find three examples of both positive and negative ways that the online community has affected humanity.

**The Love Game: Courtships**

While Elizabethan marriages were typically arranged, the actual courtship was conducted by the couples themselves, not by parents or guardians. Men and women each set out to attract the other and to capture the other’s heart. Rituals of courtships were well-known and involved all the senses: romantic poetry, music, flowers, fine food and clothes were used to attract the opposite sex. Wooing is the formal art of seeking out affection from one’s beloved with the intention of marriage.

Every culture has its own set of rules and customs regarding dating and marriages. Ask students to make a list of customs about relationships and dating in our society. Then ask them to research another culture and compare similarities and differences. Are the rules always different for men and women? What roles do parents play? Is there deception in dating? If so, how and why? Once groups have completed researching, have them create and act out a scene that demonstrates the different styles of courtship.
Classroom Activities

Code of Honor

A code of honor is a set of rules or principles governing a community based on a set of rules or ideals that define what constitutes honorable behavior within that community.

- Put the word Honor or Honorable on the board.
- Ask students what honor means to them? What does it mean to act honorably?
- Brainstorm a list of qualities for honor.
- Next, turn your list of honorable qualities into expectations for the classroom. Ask all of the students to contribute to creating your classrooms Code of Honor.
- Hang up the Code of Honor in your classroom and ask each student to sign it.
- Ask students if they think characters are acting honorably or not. Is Orlando an honorable man? Is Rosalind an honorable woman? Is Oliver?

Metamorphoses

While you are watching As You Like It, notice which characters transform the most. What specific forces, situations or locales caused these changes?

What types of transformations do people go through today? Have advancements in science and technology increased the likelihood of people transforming throughout their life? Mentally, physically, emotionally?

Have students choose one character from As You Like It and one person in modern society and map out both transformations. Create a comic strip of five panels to show the transformations. Include a caption about what is going on in each panel.

The Definition of True Love

Put the word Love in the center of a circle on the board. Ask students to brainstorm the qualities of love on lines going out from the circle.

- How do you know if you’re in love?
- How do you know if someone truly loves you?
- What constitutes true love?

Ask students to write down their description of true love. Do they think anyone experience true love in the play? Orlando and Rosalind? Celia and Oliver? Silvius? Touchstone?
The phrase “theatre etiquette” refers to the special rules of behavior that are called for when attending a theatre performance.

Above all, it is important to remember that the actors on stage can see and hear you at the same time you can see and hear them. Be respectful of the actors and your fellow audience members by being attentive and observing the general guidelines below:

**Before you go:**

- *As You Like It* takes place before cell phones and other fun technology existed. Please help us create the environment by turning off your cell phone and other electronic devices (music, games, etc.). Not only will it be historically inaccurate, but it can be very distracting, not to mention embarrassing, when a cell phone goes off during a performance. The lights from cell phones and other electronic devices are also a big distraction, so please no text messaging.

- We’re sure that you would never stick your gum underneath your chair or spill food and drinks, but we ask that you spit out your gum before entering the theatre and leave all food and drinks in the lobby or the coat check.

- We don’t want you to miss out on any of the action of the play, so please visit the restroom before the performance begins.

**During the performance:**

- Please feel free to have honest reactions to what is happening on stage. You can laugh, applaud and enjoy the performance. However, please don’t talk during the performance; it is extremely distracting to other audience members and the actors. Save discussions for intermission and after the performance.

**Thoughts about the importance of being an audience member from Shakespeare Theatre Company Artistic Director Michael Kahn**

“When you go to the theatre, you are engaging with other living, breathing human beings, having an immediate human response. In the theatre you sense that all of this may never happen again in this particular way.

As a member of the audience, you are actually part of how that’s developing—you have a hand in it … You are part of a community where you are asked to be compassionate, perhaps to laugh with or grieve as well as to understand people, lives and cultures different from your own.”
Resource List

Shakespeare Dictionaries

Books on Shakespeare

Books on Teaching Shakespeare

Websites
- **Shakespeare Theatre Company**—http://www.shakespearetheatre.org/education
  ON SHAKESPEARE: Articles and information about Shakespeare’s life and world
- **In Search of Shakespeare: Shakespeare in the Classroom**—http://www.pbs.org/shakespeare/educators/
  The companion website to Michael Wood’s four-part PBS series *In Search of Shakespeare*, this site includes extensive research about Shakespeare’s life and works, as well as interactive features.
- **Folger Shakespeare Library**—http://www.folger.edu
  Includes excellent resources for further reading about Shakespeare, as well as fun games and information designed specifically for students and teachers.
- **Teacher Vision**—https://www.teachervision.com/

Standards of Learning

The activities and question sequences found in the Folio supports grade 8-12 Common Core standards in English Language Arts. Primary content areas addressed include but are not limited to:

**READING LITERATURE**
- Key Ideas and Details
- Craft and Structure
- Integration of Knowledge and Ideas
- Range of Reading and Complexity

**WRITING**
(CCSS.ELA-Literacy.W.9-12.2)

**SPEAKING AND LISTENING**
(CCSS.ELA-Literacy.SL.8-12.1)

**LANGUAGE**
(CCSS.ELA-Literacy.L.9-12.3, 4)

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