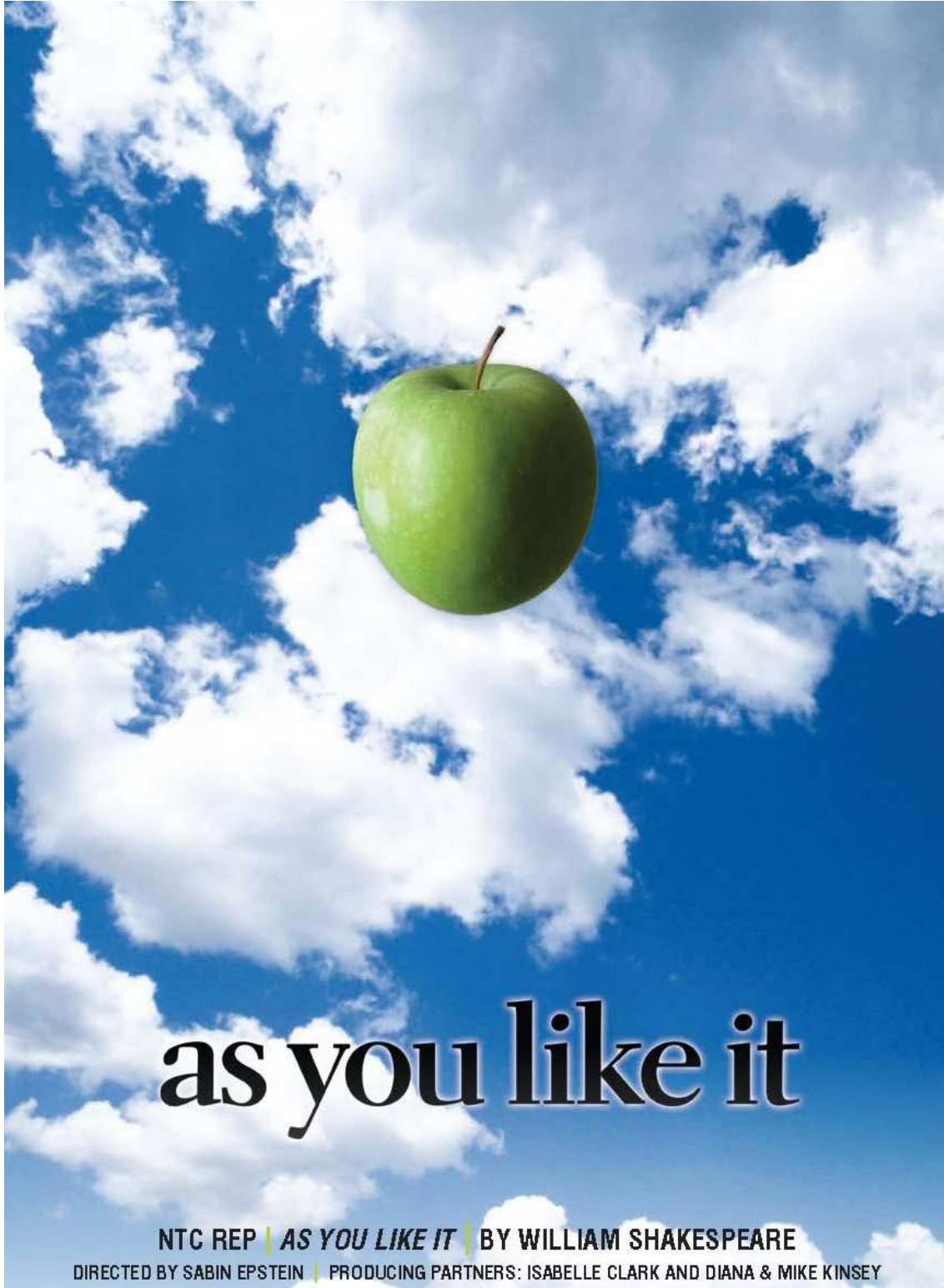


*Inside*OUT



as you like it

NTC REP | *AS YOU LIKE IT* | BY WILLIAM SHAKESPEARE

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InsideOUT

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Synopsis

In this play, Duke Frederick seizes the throne of Duke Senior, his older brother and banishes him to the Forest of Arden. Frederick allows Duke Senior's daughter, Rosalind to remain in the company of his daughter Celia, at court. Meanwhile, Orlando, the younger son of Sir Rowland, and virtual prisoner by his older brother, Oliver rebels. Oliver, in league with Duke Frederick, hopes that Orlando will be killed or crippled in a match Charles the favored wrestler of Duke Frederick, but Orlando succeeds in injuring Charles. Rosalind falls in love with Orlando and him with her after the wrestling match.

Growing ever more paranoid, Frederick banishes Rosalind and tells Orlando that his presence displeases him. Frederick's daughter, Celia, and Rosalind plot to disguise themselves and flee to the Forest of Arden with the court clown, Touchstone. After he is told of Oliver's plan to kill him, Orlando also flees to the forest with his old and trusted servant Adam. Duke Frederick orders Oliver to find them, or face banishment himself.

Rosalind now disguised as young man and calling herself "Ganymede" and Celia disguised as a country woman named "Aliena", along with Touchstone purchase a shepherd's hut and flock from Corin and Silvius. In another part of the forest, Duke Senior welcomes a distraught Orlando with unexpected kindness after he storms into their encampment demanding food and water for the ailing Adam.

Love is brewing throughout the forest. Orlando, pining for Rosalind, decorates the forest with love verses dedicated to her. Still in disguise, Rosalind finds the verses and tests Orlando about his notions of love. She offers to pose as Rosalind and to allow Orlando to practice his wooing. Touchstone plans his own romance with the shepherdess Audrey. Silvius tries in vain to earn Phebe's love but Phebe has fallen for Ganymede. Realizing Phebe's amorous intentions, Rosalind decides to remedy the situation by extracting a promise from Phebe to marry Silvius immediately if she cannot marry Ganymede.

While searching the forest for his brother, Oliver falls asleep and is attacked by a lioness. Orlando saves his brother but is wounded in the battle. He asks Oliver to bring a bloody handkerchief as proof of the fight to Ganymede to explain why he has missed their meeting. Ganymede faints when he sees the cloth and then pretends he was only faking. However Oliver realizes that Ganymede is really Rosalind.

Upon reconciling with his brother, Oliver tells Orlando he has fallen in love with "Aliena" and they will be married the next day. Orlando goes in search of Ganymede where he laments that he cannot marry his Rosalind. Ganymede promises to make the marriage possible via magic. At the wedding, Ganymede reveals that "he" is actually Rosalind. Orlando is overjoyed that he can marry his true love. Phebe keeps her promise to marry Silvius since she can no longer marry Ganymede. Hymen, the god of marriage, marries Orlando and Rosalind, Oliver and Celia, Silvius and Phebe, & Touchstone and Audrey. After the wedding, Jaques de Boys, a long lost brother of Oliver and Orlando arrives with the news that Duke Frederick was shown the error of his ways by an old religious man, and has requested that all those he has banished return home and rejoin the court in their rightful places.

The Cast of Characters

The Court and The Banished

Duke Fredrick is the younger brother of Duke Senior. After banishing Duke Senior, he becomes jealous and paranoid.

Duke Senior is the rightful duke who has been usurped by his younger brother Fredrick and banished to the Forest of Arden.

Celia (Aliena) is the daughter of Duke Fredrick. She flees the court with her banished cousin Rosalind.

Rosalind (Ganymede) is the daughter of Duke Senior. She remains at court with her cousin Celia until Duke Fredrick banishes her on threat of her life. She dresses as a man and escapes into the country.

Touchstone is a witty clown in the court of Duke Fredrick.

Rosalind and Celia convince him to flee with them into the country.

Jaques is a melancholy lord who followed Duke Senior into banishment.

Amiens is another lord who is attending the banished Duke Senior.

Charles is Duke Frederick's wrestler. At the request of Oliver he tried to kill Orlando in a wrestling match.

The Family of Sir Rowland de Boys

Oliver is the oldest son of Sir Rowland and controls the family estate. He refuses to give his youngest brother Orlando the money and education befitting a gentleman.

Jaques de Boys is the middle son of Sir Rowland who is away at school.

Orlando is the gallant youngest son of Sir Rowland. While at the court of Duke Fredrick, he falls in love with Rosalind, but is forced to flee into the forest. He later meets her again, this time disguised as the young man Ganymede.

The Country Folk

Silvius is a young shepherd who is madly in love with Phebe.

Phebe is a shepherdess who scorns the love of Silvius but falls in love with Ganymede.

Audrey is a goatherd. Touchstone falls in love with her and they are soon engaged to be married.

William is a countryman who is in love with Audrey.

Sir Oliver Martext is a country clergyman.

Did you know

In Elizabethan times women were not allowed on stage. Therefore, young boys and men played all the roles.

William Shakespeare -Brief Biography

For all his fame and celebration, William Shakespeare remains a mysterious figure with regards to personal history. There are just two primary sources for information on the Bard: his works and various legal and church documents that have survived from Elizabethan times. Naturally, there are many gaps in this body of information which tells us little about Shakespeare the man.

William Shakespeare was born in Stratford-upon-Avon, allegedly on April 23, 1564. Church records from Holy Trinity Church indicate that he was baptized there on April 26, 1564. Young William was born to John Shakespeare, a Glover and leather merchant, and Mary Arden, a landed heiress. William, according to the church register, was the third of eight children in the Shakespeare household — three of whom died in childhood. John Shakespeare had a remarkable run of success as a merchant and later as an alderman and high bailiff of Stratford. His fortunes declined, however, in the 1570s.

There is great conjecture about Shakespeare's childhood years, especially regarding his education. John Shakespeare, as a Stratford official, would have been granted a waiver of tuition for his son. As the records do not exist, we do not know how long William attended the school, but certainly the literary quality of his works suggest a solid education.

The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time and Anne was 26—and pregnant. Their first daughter, Susanna, was born on May 26, 1583. The couple later had twins, Hamnet and Judith, born February 2, 1585 and christened at Holy Trinity. Hamnet died in childhood at the age of 11, on August 11, 1596.

For seven years, William Shakespeare effectively disappears from all records, turning up in London circa 1592. By 1594, he was not only acting and writing for the Lord Chamberlain's Men (called the King's Men after the ascension of James I in 1603), but was a managing partner in the operation as well. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain's Men became a favorite London troupe, patronized by royalty and made popular by the theatre-going public. When the plague forced theatre closings in the mid-1590s, Shakespeare and his company made plans for the Globe Theatre in the Bankside district, which was across the river from London proper.

William Shakespeare allegedly died on his birthday, April 23, 1616. This is probably more of a romantic myth than reality, but Shakespeare was interred at Holy Trinity in Stratford on April 25, 1616. William Shakespeare's legacy is a body of work that will never again be equaled in Western civilization. His words have endured for 400 years and still reach across the centuries as powerfully as ever.

www.bardweb.net

What Are They Saying?

Shakespeare wrote many of his plays partly in verse and partly in prose, freely alternating between them in the same acts and scenes. It is not unusual, in fact, for one character to address a second character in verse while the second character responds in prose. Sometimes, the same character—Hamlet or King Lear, for example—speaks in verse in one moment and in prose in another. The language used by Shakespeare in his plays is generally to achieve specific effects.

Rhymed verse in Shakespeare's plays is normally in rhyming couplets, meaning two successive lines of verse of which the final words rhyme with another. A conventional representation would be aa bb cc etc with the letters a, b, and c referring to the rhyming sound of the final word in a line.

Shakespeare often uses rhyme for symbolic, highly lyrical or self-righteous passages that give advice or point to a moral. Rhyme is used for songs; (Amiens) in examples of bad verse; (Orlando) in Prologues, Epilogues and Choruses; and in plays-within-plays, where it distinguishes these imaginary performances from the "real world" of the play. It is also used for many instances of the supernatural.

Blank verse is a type of poetry, distinguished by having a regular meter, but no rhyme. Shakespeare's use of blank verse is often composed in iambic pentameter consisting of ten syllables to a line, spoken with a stress on every second syllable.

da DUM da DUM da DUM da DUM da DUM

Blank verse is employed widely because it is close to the natural speaking rhythms of English without sounding phony. In Shakespeare, blank verse, as opposed to prose, is used mainly for passionate or grand occasions and for introspection; it may suggest a more polished character. Many of Shakespeare's most famous speeches are written in blank verse.

Prose is the most typical form of written language, applying common grammatical structure rather than rhythmic structure (as in traditional poetry). Shakespeare uses prose whenever verse would seem out of place: in serious letters and proclamations. Interestingly, in Shakespeare's opinion verse was apparently to common and orderly for expressing madness, feigned or real and therefore madness is written in prose. It is used for cynical commentary (Jaques and Touchstone) or reducing ornate speech into common sense terms. It is used for scenes of everyday life, low comedy (Audrey and Touchstone) and for bantering, relaxed conversation. (Celia, Rosalind and Touchstone)

It should not, however, be assumed that "the lower classes speak prose and the upper classes speak verse." The highborn cousins Rosalind and Celia speak prose to one another throughout the play. Similarly, Silvius and Phebe (shepherds) speak in verse when in serious or romantic situations.

<http://cla.calpoly.edu/~dschwart/engl339/verseprose.html>

Rosalind

As You Like It is considered by many to be Rosalind's play. One of the few female protagonists in Shakespeare, she is a complex and full character. Orlando while strong and affectionate has been denied his education and is not nearly as brilliant as his chosen mate. Similarly, the wit and insightful observations of Touchstone and Jaques seem dull when compared to Rosalind.

Rosalind's appeal has much to do with her self-knowledge and self-critique. Rosalind is highly adaptable; she possesses the ability to give herself over to any circumstance and jump in. Where many characters appear more interested in observing and judging life and those around them, Rosalind immerses herself in it. At the top of the play we see a girl who barely speaks; once in Arden she is seldom without words or opinions. She chastises Silvius for his irrational devotion to Phebe. She challenges Orlando's idea of love daring him to discover its real meaning. Even with this newfound verve she remains tender and fragile as shown when she faints at the sight of Orlando's blood. Rosalind's ability to play all sides makes her uniquely identifiable to nearly everyone.

Rosalind is a particular favorite among feminists who applaud her ability to subvert the societal imposed limitations on women of the time period. Her boldness and ability to embrace her disguise as a young man is powerful. This disguise frees her to tutor Orlando to become an authentic lover, to teach him to see Rosalind for herself and not some ideal. Despite her comic appeal and her ability to lampoon the conventions of both male and female behavior, an Elizabethan audience might have felt uneasy regarding her behavior. After all, if it was really as easy as donning a doublet and hose to be a *man* what does it say about the validity of the structure of a male-dominated society?

Did you know

Rosalind is the only female character written by Shakespeare to deliver the Epilogue.

Themes

Love –the play ends with four marriages, making love central to each of the characters; however, it means different things to all of them. Orlando loves Rosalind's face as much as he loves her wit; Silvius suffers from traditionally romantic notions of Phebe; Touchstone is simply lustful; and Celia and Oliver are brought together by love at first sight. The characters all consider the nature of their own loves and of love in general. Though each love is different, its spirit seems to find the same outcome: contentment.

Transformation -the comforts of the court are abandoned for the unknown of the country, transforming our heroes into refugees. Strong will and a sharp tongue aren't really befitting of a woman, but after exercising these characteristics in the freedom of the forest, Rosalind can embrace them as a transformed woman. Orlando stops being a pathetic little brother and becomes a lioness-tamer (literally and figuratively), while Touchstone transforms into the marrying kind, a potential indication that he might be able to take *something* seriously. These transformations all come about by changing places.

Country vs. Court- in the simplest sense, the play is a pastoral comedy. The interaction between court and country people in the play provides contrasts. Courtly people have to worry about treachery and country people, snakes; but in the end, isn't it the same thing? Similarly, all characters, whether pastoral or courtly, have to make the same choice: between contentment and discontent. Is the high court's social etiquette better than nature's natural ease? The surface meaning of the country/court divide is simply about location but it raises the question of where people are most comfortable and free to be themselves. The difference between the artificiality of the court and realness of the country is just a tool to get the audience thinking about the self you pretend to be, and the self you actually are.

Gender - Rosalind is a cross-dressing, courageous girl that goes into the woods to escape her ill-fortunes and comes out having found a lover. Gender is central to Rosalind's ability to find her lover, but also her ability to find herself. She has intimate talks with Orlando while she's pretending to be Ganymede, which simply wouldn't be allowed if she were an unmarried woman being courted by a man in this time period. Rosalind constantly reminds herself that she must be brave because she has put on a mannish disguise. As the play unfurls, we discover Rosalind is an incredibly strong woman, and our notion of her gender stops being fixed on Elizabethan norms: she doesn't have to be strong *in spite of* being a woman, but can strong just because she is.

<http://www.shmoop.com/as-you-like-it/>

Did you know

Shakespeare invented many words and phrases we use on a daily basis. He was the first to use critic, lonely, reliance, majestic, and exposure. He also created common phrases like: break the ice, hot-blooded, elbow room, love letter, and wild goose chase.

www.bbc.co.uk/coventry/features.shapespeare/shakespeare-fun-facts.shtml

Activities

Love Letters

Write a love letter from one character to another in the play. Describe your feelings, your hopes, how the other treats you and what you desire from the relationship. Which form of language will you use? Challenge – write your love letter as a Sonnet.

Example of iambic pentameter in rhyming couplets

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometimes declines,
By chance of nature's changing course untrimm'd;
But they eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wonder'st in his shade,
When in eternal lines to time thou growest;
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

New CO Standards Writing: Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes.

New CO Standards Writing: Write with clear focus, coherent organization, sufficient elaboration, and detail.

Speak the Speech

Identify how the following characters speak. Are they using prose, verse or rhyming verse? Do they use more than one type of speech? Does this change depending on who they are speaking to? Give examples

Rosalind

Rosalind as Ganymede

Orlando

Touchstone

Jaques

Audrey

New CO Standards Writing: Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes.

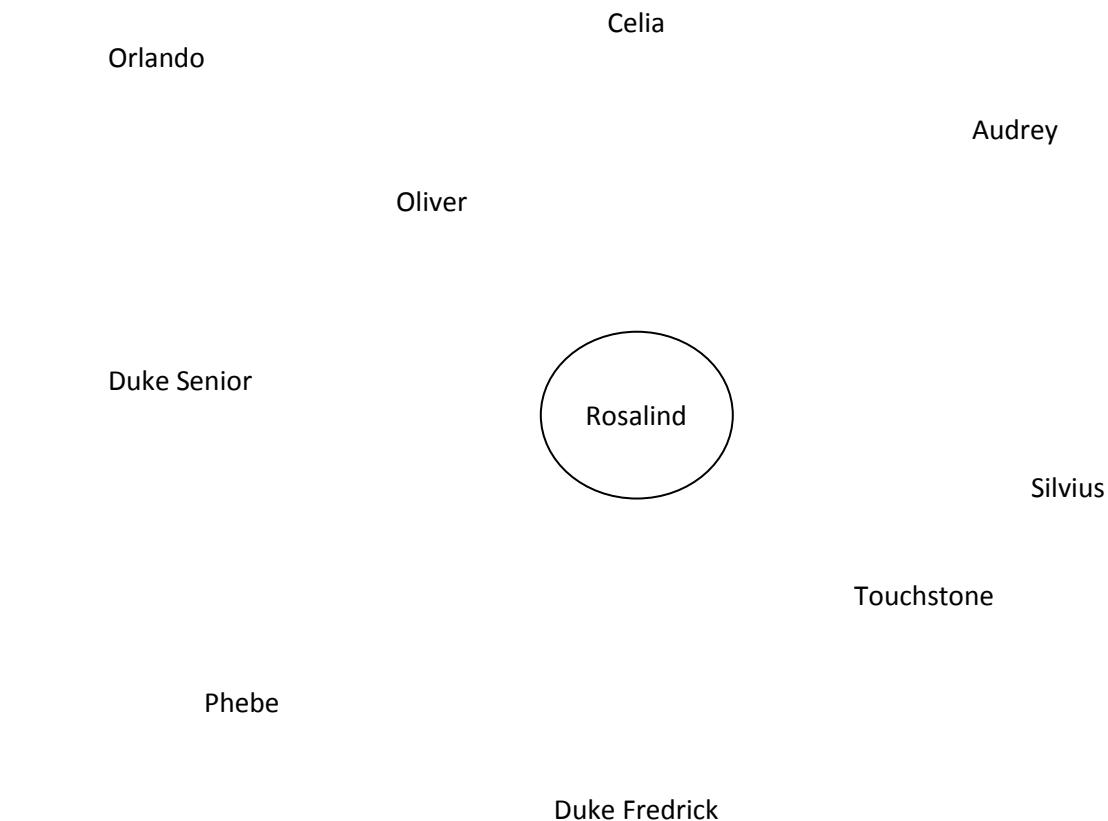
New CO Standards Writing: Write with clear focus, coherent organization, sufficient elaboration, and detail.

Explore the Relationships in the Play

Map the relationship of Rosalind to other characters from the play.

What type of relationships does she have with each of them? Does she have more than one relationship with them? How do the characters relate to one another? Do these relationships evolve? If so how?

What is their relationship to her? How do they differ?



Lovers	-----
Familial	=====
Friendship	—————
Servitude	+++++

New CO Standards Writing: Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes.

New CO Standards Writing: Write with clear focus, coherent organization, sufficient elaboration, and detail.

What Are They Saying?

What is happening in the conversation? What does this conversation tell us about the relationship between Celia and Rosalind? With a partner, rewrite this conversation in modern speech and share it with the class.

CELIA.

I PRAY thee, Rosalind, sweet my coz, be merry.

ROSALIND.

Dear Celia, I show more mirth than I am mistress of; and would you yet I were merrier? Unless you could teach me to forget a banisht father, you must not learn me how to remember any extraordinary pleasure.

CELIA.

Herein I see thou lovest me not with the full weight that I love thee. If my uncle, thy banisht father, had banisht thy uncle, the duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine: so wouldst thou, if the truth of thy love to me were so righteously temper'd as mine is to thee.

ROSALIND.

Well, I will forget the condition of my estate, to rejoice in yours.

CELIA.

You know my father hath no child but I, nor none is like to have: and, truly, when he dies, thou shalt be his heir; for what he hath taken away from thy father perforce, I will render thee again in affection; by mine honour, I will; and when I break that oath, let me turn monster: therefore, my sweet Rose, my dear Rose, be merry.

ROSALIND.

From henceforth I will, coz, and devise sports. Let me see; what think you of falling in love?

CELIA.

Marry, I prithee, do, to make sport withal: but love no man in good earnest; nor no further in sport neither than with safety of a pure blush thou mayst in honour come off again.

New CO Standards Reading: Evaluate how an author uses words to create mental imagery, suggest mood, and set tone.

New CO Standards Writing: Implement the writing process successfully to plan, revise, and edit written work.

Metaphor for Life

Below, Jaques uses theatre as his metaphor for life. What would you use? Pick something you love and use it as a metaphor for life. i.e. Fashion, Sports, Cooking, Music, Science, Video Games.

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. As, first the infant,
Mewling and puking in the nurse's arms.
And 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 the soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation [tice,
Even in the cannon's mouth. And then the jus-
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.

New CO Standards Reading: Evaluate how an author uses words to create mental imagery, suggest mood, and set tone.

New CO Standards Writing: Implement the writing process successfully to plan, revise, and edit written work.

A Character's Life

Select a major character from the play and write a brief description about their life. What does each character learn about his/her life within the course of the play? Do they evolve? Did they leave the Court on their own or were they forced out? How did their life change after they left the Court? Did it change for the better? Do you think their life will change after leaving Arden? If so, how?

New CO Standards Reading: Evaluate how an author uses words to create mental imagery, suggest mood, and set tone.

New CO Standards Writing: Implement the writing process successfully to plan, revise, and edit written work.

Wrestling with the Issues

It seems that everyone in *As You Like It* is wrestling with something, the idea of love, country life vs. court life, and gender just to name a few. The wrestling match itself is a catalyst which sets everything into motion. Had the outcome of the match been different the entire course of the play would have changed.

Select an event/situation currently in the news and follow the decisions being made around it. What is the event/situation? Is it local, national, international, or global? How will the decisions being made by those in power impact you? Chart the events that led up to this. How the decisions have impacted the situation. Are they better or worse? Would you have made the same decisions? Why or why not?

New CO Standards Reading: Engage in a wide range of nonfiction and real-life reading experiences to solve problems, judge the quality of ideas, and complete daily tasks.

New CO Standards Civics: Analyze how public policy- domestic and foreign – is developed at the local, state and national levels and compare how policy-making occurs in other forms of government.