

RSC

ROYAL
SHAKESPEARE
COMPANY

**AS
YOU
LIKE
IT**

WILLIAM
SHAKESPEARE



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

ABOUT THIS PACK

This pack supports the RSC's 2023 production of *As You Like It*, directed by Omar Elerian. The production opened on 17 June at the Royal Shakespeare Theatre in Stratford-upon-Avon.

The activities provided in this pack are specifically designed to support KS3-4 students attending the performance and studying *As You Like It* but all activities can be adapted for learners of different ages and abilities. These activities aim to help students explore some important features of the text and production, using the RSC's rehearsal processes.

CONTENTS

About this Pack	Page 2
Exploring the Story	Page 3
Exploring the Characters	Page 7
Exploring the Themes	Page 9
Resources	Page 16

These symbols are used throughout the pack:



READ

Notes from the production, background info or extracts



ACTIVITY

A practical or open space activity



WRITE

A classroom writing or discussion activity



LINKS

Useful web addresses and research tasks

ABOUT THE PRODUCTION

This 2023 production of *As You Like It* is part of our celebration of 400 years of Shakespeare's First Folio. Publishing in 1623, the Folio was the first collected edition of Shakespeare's plays. This production of *As You Like It*, directed by Omar Elerian and starring a cast of veteran RSC actors, mostly over 70 years old, explores a new perspective on the play. The result is a testament to how Shakespeare's work is endlessly reinvented for each generation.



Photo by Ellie Kurttz © RSC

In this pack you will find a selection of classroom activities to help you work with students in exploring the story, characters and themes of *As You Like It* through the lens of our 2023 production.

EXPLORING THE STORY



SYNOPSIS

As You Like It overturns the traditional rules of romance. Gender roles, nature and politics get thoroughly muddled in a play that reflects on how bewildering yet utterly pleasurable life can be.

EXILE IN THE FOREST OF ARDEN

Duke Senior has been forced into exile from the court by Duke Frederick who has seized power. He takes refuge in the Forest of Arden with a band of faithful lords. Rosalind, his daughter, is kept uneasily at court as a companion to her cousin Celia, Duke Frederick's daughter.

A WRESTLING MATCH

Orlando de Boys, the youngest son of the late Sir Rowland de Boys, has been kept in poverty by his brother Oliver since his father's death. Orlando decides to take part in a wrestling match to win back his fortune at Frederick's court. There, he spots Rosalind and they fall in love.

BANISHMENT

Duke Frederick banishes Rosalind, believing her to be too popular and a threat to his power. Celia refuses to be parted from her cousin and together, they run away from court to find Duke Senior in the Forest. For safety, they disguise themselves - Rosalind as the boy Ganymede and Celia as his sister Aliena - and persuade the fool Touchstone to go with them.

On hearing of a plot by his brother to kill him, Orlando also flees to the Forest and joins the exiled Duke. Rosalind catches Orlando hanging love poetry to her on trees and, disguised as Ganymede, she challenges the strength of his love by getting him to woo Ganymede as if he were Rosalind.

LOVE BLOSSOMS IN THE FOREST

Elsewhere in the forest, the shepherd Silvius suffers unrequited love for Phoebe, who has fallen for Ganymede, while Touchstone pursues the goat-herd Audrey.

After Orlando saves his brother's life, Oliver is filled with guilt and promptly falls in love with Aliena. Frustrated by his love for Rosalind, Orlando stops wooing Ganymede, so she promises to conjure up the real Rosalind and that all the lovers will be wed. On the day of the wedding, Rosalind appears in her female clothes. Duke Senior gives her away to Orlando, while Phoebe accepts Silvius. Happy news arrives that Duke Frederick, has left court to be a hermit.

PRODUCTION NOTES:

The Magic of Theatre

Shakespeare knew the magic that theatre could create in the minds of his audience. He celebrated this in *As You Like It* with several references to the making of theatre, particularly in Jaques' famous 'All the World's a Stage' speech in Act 2, Scene 7.

To emphasise this, director Omar Elerian, has set our 2023 production of *As You Like It* in a simple rehearsal room: "The actors will gather to conjure a long gone show of which nothing is left but their fading memory of it, celebrating the magic of theatre and its unique power to make our imagination soar in an ode to young love, old age, and theatre itself."

This concept led to many creative decisions:

- The cast arrives onstage at the start as actors arriving for a rehearsal
- Some of the cast comment to the audience that the play hasn't started yet
- The actors are onstage throughout, watching each other perform
- Orlando places a robe on a chair and speaks to it as if it were another character
- Younger cast members have scripts in their hands to show they are learning their parts
- Cast members stand and become trees, creating a forest for the others to walk through



ACTIVITY 1: Court v. Forest

"The court and forest are not represented by a set. There is a clear change through music and sound to represent the two worlds. We have actors remembering that there used to be a tree there or a log there in the original production - so they use their imagination, create the tree."

- Nastazja Domaradzka, Assistant Director, *As You Like It*, RSC 2023

This physical activity introduces the main plot points and helps students explore the two locations of the play. [You will need: a large, clear space. Copies of Resource A: Court v. Forest from the Resource section at the end of this pack. Large paper or whiteboard & pens.]

- Discuss with your students the difference between Shakespeare's two locations: a royal court and a country forest. Why did he choose these two locations to place his story?
- Write these points down in 2 lists on a whiteboard or large paper. Eg:
 - Court = formal, stuffy, traditional, old fashioned, obedient, safe
 - Forest = informal, free, wild, full of new life, anarchic, dangerous
- Organise your students into 8 groups and hand each group one scene from Resource A. (With smaller numbers, groups can have more than one scene).
- Explain that they will have 15 minutes to plan rehearse and perform their scene, using every member of the group. Ask them to pay particular attention to the following:

- *Whether the scene is set at court or in the forest or both*
- *What this location might look like*
- *How the location affects their characters physically. Do they stand formally and bow or sprawl about? Is it scarier at court or in the forest?*
- Encourage them to use their own writing and ideas to adapt the scene to suit their location more accurately. Eg:
 - *Make the narration more stuffy & formal or more casual & funny.*
 - *Could their scene be a news report about a wild forest or a royal documentary?*
- Give the groups some extra time to rehearse their scene so everyone is familiar with it.
- Invite your groups to present their scenes in order.
- Discuss the results: *What do they think Shakespeare is saying about these two worlds? Where might people feel safer or free-er and why?*



ACTIVITY 2: Banished

“Rosalind and Celia’s friendship is a very girly, very ‘friendship bracelets, friends forever’ kind of vibe. To see them interact, you forget the ages.”

- Nastazja Domaradzka, Assistant Director, As You Like It, RSC 2023

This writing activity allows students to explore the concept of Rosalind’s banishment and her and Celia’s predicament, and how it sets up the drama of the play. [You will need: Copies of Resource B: Banished, from the Resource section at the end of this pack. Pens & paper.]

- Discuss the word banishment and what it means. *What are the risks for an unmarried noblewoman to be thrown out of the house to live in the wild?*
- Organise your students into groups of 3, hand out copies of Resource B and ask each group to read the scene between them.
- Come together as a whole group to discuss the relationship between Rosalind and Celia and the Duke. *How does Shakespeare want us to feel about these characters? How does this scene set up the drama of the play? Who do we sympathise with and why?*
- Now hand out paper and pens and ask everyone to choose one character from this scene and write a private diary entry from the perspective of that character about this moment of banishment. Encourage them to consider the following:
 - *What emotions they felt in this scene*
 - *What they wished they hadn’t said or done*
 - *What they wished they had said or done*
 - *How they felt afterwards*
 - *What they did immediately afterwards*
- Encourage the students to imagine their own response, they do not have to stick to Shakespeare’s decisions.

- When the diary entries are written, ask your students to swap theirs with someone else and tell them which character the diary entry belongs to. Invite volunteers to read out what they've been given.
- Ask your students, as they listen, to imagine they are an older version of the character, listening to their diary entry written by their younger selves.
- Discuss the results: *How might the older Duke feel, reflecting on his past actions? How does Rosalind and Celia feel remembering this event?*

Discussion Extension:

Following the above activities, discuss the following with your students:

- Shakespeare uses the same plot point of a woman dressing as a man, several times in his plays. Eg: *Twelfth Night*, *Cymbeline*, *Merchant of Venice*, *Two Gentlemen of Verona*. Why might this disguise be useful to a woman? In what ways were women vulnerable 400 years ago? Has this changed for women now?
- Why did Shakespeare like this plot point so much? What might such a disguise add to a play? Humour? Drama? Confusion? Danger of being found out?
- Does age make a difference to Rosalind's banishment? If she is older, are the dangers lessened or worse? What effect might seeing an older Rosalind banished have on an audience?
- Are there any modern examples they can think of, in a play, film or real life, where someone has dressed as the opposite gender for a similar reason?



Photo by Ellie Kurttz © RSC

PRODUCTION NOTES:

Prologue & Epilogue

To introduce the concept of this production, a new prologue and epilogue have been written and are presented alongside the original Shakespeare play by the cast. A lot of work was put into making the language match the original whilst including an updated explanation to what the audience is seeing:

- The prologue is spoken by one of the actors as the company arrive, explaining that this production is a reunion of an old cast to perform and rediscover the play.
- The actress playing Rosalind speaks the epilogue (as she does in Shakespeare's original) but it has been extensively rewritten to acknowledge her age and the ages of the cast, how much this has added to the production and the experience we have shared.

EXPLORING THE CHARACTERS

ACTIVITY 3: The Melancholy of Jaques

“A lot of scholars argue that Jaques is Shakespeare, that he is inserting himself into the play and watching from a distance, not really buying it. The ‘meta’ interpretation of our production is that the actor playing Jaques isn’t keen on the reunion thing and Oliver (Cotton, who plays the character) makes that clear, cynically saying: ‘why are we doing this? We don’t have the costumes, we don’t look the way we did!’”

- Nastazja Domaradzka, Assistant Director, As You Like It, RSC 2023

This performance activity examines the character of Jaques. [You will need: a large, clear space, copies of Resource C: The Melancholy of Jaques from the Resource section of this pack, pens.] Note: there is a primary version of this scene.

PART A) CRUMPLE BUTTON

- Ask your students to spread out evenly and find a space in the room so they are clear of the walls, furniture and each other.
- Ask them to imagine they have a big button in the middle of their chest, between their shoulders. Explain that this is their ‘Crumple Button’ and when they press it, they are to feel their body collapse around this spot, their shoulders slump and their heads droop. Encourage them to feel gravity pulling on them and let their bodies respond.
- Invite them to go on a walk as this character and throw out some words. *What does this person feel? Where is their eye line? Are they older or younger? What does this person do for a living?*
- Invite them to greet each other as they walk to hear what kind of voice they have
- Now ask them to stop and press the button again, this time to correct their posture so it is neutral and they are back where they started. Ask them to press their button one more time and to do the opposite, as if the button is giving them confidence, pouring more energy than usual into them until they are full.
- Invite them to walk around the room as this new person. Ask them the same questions and invite them to greet each other as they pass.
- Compare the two characters they became. *How important is posture to mood?*

PART B) BATTLE OF THE MOODS

- Organise your students into pairs and hand out Resource C. Ask them to read this scene between them and consider the different body language of the two characters. *How might Jaques’ words affect how Rosalind feels? How might her responses affect his feelings? Might she make him better or worse?*

- Ask each pair to come up with a series of gestures to accompany each line of the text. Challenge them to make these gestures match the emotions of the characters and how they are feeling or TRYING to make the other character feel. Ask them to invent as many as possible for line 4.
- Now ask your pairs to line up across the room, so that all the Jaques are facing all the Rosalinds in a long corridor.
- Explain that this is going to be a battle of moods. Jaques must make Rosalind feel melancholy and Rosalind must try her best to stay positive and cheer Jaques up.
- Explain that they are going to read the scene out loud all together and react as a group to the lines in the text, using and building on the gestures they have created.



ACTIVITY 4: REWRITING SHAKESPEARE

“People in this country are quite reluctant to cut Shakespeare for reasons unknown. If it was up to me, more would be cut. The edit for our production relies on the play not being linear. There is a change of order in certain scenes but the core of the rhythm is still there.”

- Nastazja Domaradzka, Assistant Director, As You Like It, RSC 2023

This writing activity allows students to explore some of the techniques that Shakespeare uses in his language to entertain his audience and experience trying them out for themselves. *[You will need Resource D: ‘Epilogue’ from the Resources section of this pack, paper & pens.]*

- Organise your students into pairs and hand out Resource D & pens. Ask your students to read the first Original Shakespeare epilogue sections out loud to each other.
- Ask them to underline anything they think Shakespeare uses to make his audience listen or respond in any way. *Eg: repetitions of certain words, humour, flattery, blackmail, reminding them of the themes of the play.*
- Now ask them to read the lines explaining the meaning of the epilogue. *Do they agree with this interpretation? Can they fill in the blank lines?*
- Now ask them to read the second epilogue between them, rewritten by cast member, Robin Soans and note down the tricks he uses to get the same effects. *Does he do anything extra? In which ways does Robin's version match or differ from Shakespeare's? What does this tell them about the production this epilogue was written for?*
- Challenge your pairs to fill in the blank lines explaining Robin's meaning.
- Discuss and compare the findings of your pairs as a whole group.

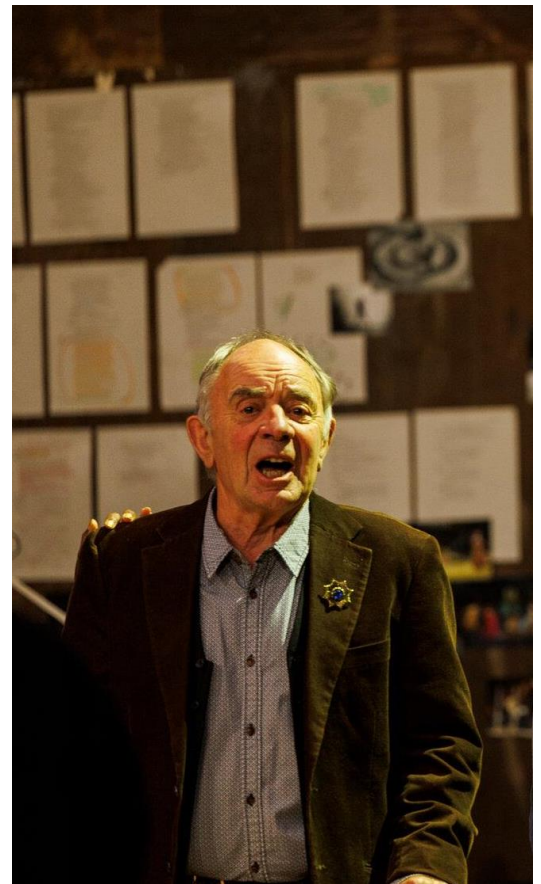


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Discussion Extension:

[You will need big paper & pens or a whiteboard.]

- Discuss the meaning of the word 'melancholy'. What other words do we use today to describe these feelings? Why has Shakespeare put a character like Jaques in a romantic comedy? Does Shakespeare intend Jaques to be a comical character or a serious one?
- What could have happened to Jaques to make him feel this way? One event? A series of events? Was he born this way? Jaques is one of the few characters in the play that does not experience change or fall in love. What might make him change?
- In our production, much older actors play these roles. What difference does age make to a conversation like this?

PRODUCTION NOTES:

Friends & Enemies.

Two important relationships form the backbone of *As You Like It*: the free-flowing friendship of the cousins Rosalind and Celia and the enmity of the brothers, Orlando and Oliver. In our production, several decisions were made to make a comparison between these relationships:

- Rosalind and Celia are very open and physical towards each other from the beginning. Celia repeatedly puts her arms around Rosalind to comfort her.
- Orlando and Oliver have a physical fight early in the play. It is the most violence we see in the production and is in direct contrast to the playful and loving affection seen between the 2 women.
- Having the characters played by older actors emphasises the lasting close bond between the women and the enmity that has built over the years between the brothers.

EXPLORING THE THEMES

Theme 1: LOVE



ACTIVITY 5: Stereotypes

This performance activity, in two parts, examines Rosalind's knowledge of the sexes and explores the stereotypes she describes. [You will need: a large, clear space, copies of Resource E: Stereotypes from the Resource section of this pack, pens.]

“Watching an older actress playing Rosalind, there's a certain physicality that you cannot escape because it's in the text. All of a sudden you're watching a 70+ woman having these physical responses that are quite young and that's very beautiful.”

- Nastazja Domaradzka, Assistant Director, *As You Like It*, RSC 2023

PART A) SNAP DECISIONS

- Ask your students to walk briskly around the room, filling all the empty gaps so they do not collide. When you say 'FREEZE!' ask them to create a frozen image or tableau of the following:
 - a lovesick princess
 - a lovesick shepherd
 - love at first sight (in pairs)
 - forbidden love (in groups of 3)
 - marriage (in groups of 4)
 - young love (in pairs)
 - love in old age (in pairs)
- As they create their images, ask them to notice when they make quick decisions about the choices they are making. *How are they showing the men in love compared to the women? Is there a noticeable difference in the images of age? Are any of their quick decisions based on stereotypes? Are stereotypes easier to recognise and why?*

PART B) ROSALIND'S PERFORMANCE

- Organise your students into pairs and hand out copies of Resource E and pens. Ask your students to read the scene out loud and make note of the different behaviour of men and women that Rosalind describes.
- Ask your pairs to discuss the following and feedback to the whole group: *How is Rosalind hoping to affect Orlando? Does she really believe men and women are like this? Does it make a difference what age Rosalind and Orlando are? Have they been in love before? Have they been hurt before?*
- Now ask each pair to team up with another pair, making a group of 4
- Explain that one pair are to read the scene again and the other pair are to illustrate the images that Rosalind creates, either in frozen images, mime or an improvised scene.
- Encourage them to think about how Orlando will react to these images / scenes and how Rosalind might help create them.
- Invite your groups to share their illustrated scenes.



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ACTIVITY 6: Love Poetry

"There is a timelessness that comes with love and no matter how old we are, love still feels the same. In the case of Orlando and Rosalind, it's a very young love, like a giddy butterfly."

- Nastazja Domaradzka, Assistant Director, As You Like It, RSC 2023

This writing activity offers students a chance to explore the poetry that Shakespeare creates for Orlando and write some of their own [You will need: copies of Resource F: Two Love Poems, paper & pens.]

- Organise your students into a big circle, sitting down and hand out copies of Resource F. Explain that the first poem is one of Shakespeare's most famous love sonnets and the second is a love poem that Orlando writes to Rosalind in *As You Like It*.
- Read the first sonnet out loud, taking one line each and discuss language techniques that Shakespeare uses. Eg: rhyming schemes, rhythm, choice of words, imagery.
- Now read Orlando's poem in the same way and compare the two. *Which is better? Why?* Discuss what Shakespeare does to make Orlando's poem different. *What does he want the audience to think of Orlando. What does Orlando's poetry do to the play? To Rosalind?*
- Hand each student a piece of paper and a pen and invite them to write their own love poem for Orlando. Encourage them to use the same tricks that Shakespeare does: obvious rhymes, plain rhythms, poor choice of words, repetition, anything they can think of to make their poem unconvincing.
- Now ask your students to place their poem on the floor, face down and walk around the room as if they are Rosalind in the forest of Arden. Remind them that they are deeply in love with Orlando and have never felt this way before about anyone.
- Ask the students to stop and invite one Rosalind to pick up the nearest poem to them and read it out loud to the group. Repeat this until you've heard all of the poems.
- Hang the poems up on the wall just like Orlando hung his on the trees.

Extension Activity: The Age of Love

- Following on from the last activity, ask your students to imagine they are a much older version of Orlando, remembering when he first met Rosalind.
- Invite them to revisit the wall of hanging poems to reflect on how he felt and what he wrote about the woman he loved/still loves.
- Now hand out paper and pens and ask your Orlandos to write a short paragraph describing how they met Rosalind and what was it about her that inspired his poetry. Encourage them to be as accurate as possible about their memory. *Where were they? What did she look like?*

How does he feel about his poetry now after all these years? How does he feel about Rosalind? Are they still together?

- Invite your Orlandos to swap their memories and read them out. These can be hung together with the poems.
- Discuss as a group how age affects memory and emotion. *Have Orlando's memories grown more distant or fonder? Can his memory of the moment be trusted?*

PRODUCTION NOTES:

A Big Reveal...

There is a big stage effect at the end of our production. The rest of the play has had no set, little furniture and costume. The idea is that all these older actors have come together at a reunion to perform an old favourite.

The reveal coincides with the moment in the play where the goddess Hymen appears to unite all the lovers in the forest. Quite a few magical things happen: Oliver turns good and Duke Frederick has a religious experience that changes his entire character.

In our production this special moment is marked in several ways:

- A big reveal happens upstage and the whole cast turn to face it. (No spoilers but a hint of it can be found in our trailer: <https://www.rsc.org.uk/as-you-like-it/trailer>)
- The music and sound changes, turning eerie and strange. Hymen can be heard speaking and some of the character's lines are amplified to add to the magical effect.
- Jaques is downstage, apart from the others, not drawn in by the spectacle.



Photo by Ellie Kurttz © RSC

Theme 2: FREEDOM



ACTIVITY 7: All the World's A Stage

"At the end of the production, there is quite a big reveal. This moment is about the magic of theatre, where we can be transported somewhere else. We are able to travel through time and space in this life form of ours because there is this contract between the people onstage and the audience. For the next 2 or 3 hours, we are going to spend our belief and trust in this."

- Nastazja Domaradzka, Assistant Director, As You Like It, RSC 2023

The following performance activity allows students to create their own time-travelling transformation by exploring of one of Shakespeare's most famous speeches on time and life. *[You will need: copies of Resource G: All The World's A Stage: from the Resource section of this pack cut into sections.]*

- Organise your students into 4 groups and hand out two of the sections of Resource G. There ideally should be 4 or 5 in each group. If you have greater numbers, create more groups and hand them one scene each.
- Explain that they are going to create a mini-scene from their section of the speech using every member of the group.
- Encourage them to decide the following:
 - *How will they deliver the lines? As one narrator, as a chorus or taking one each?*
 - *Whether their scene is set in the world of the forest or the world of the court and how might this affect their characters?*
 - They cannot cut any lines but they can add any lines to the characters mentioned.
 - *How can they create their mini-scene without set, scenery or costume?*
 - *And most importantly, how they will represent the different ages of the characters in each 'Stage'?*
- Give the groups a few extra minutes to rehearse their section(s) and sit the groups around the room in order of their sections.
- Invite each group to perform their section.



ACTIVITY 8: MEMORIES

"If you're mounting a reunion of a production, not everyone is going to be there. Some people have passed, are no longer in the business or just don't want to bother. So there are roles that need filling in. The young actors are there to step in any time. They watch throughout, understudy the cast and prompt. The device of having the younger actors onstage with scripts prompting is important for the older actors who are remembering their past performance. It is very much a part of the play."

This writing activity allows students to explore the function of memory and how it can be captured and distorted through language. [*You will need: objects brought from home (if you have time to plan for this), paper & pens.*]

PART A) PRECIOUS OBJECTS

- Ask your students to bring one object from home that represents a fond memory they have from the past. If you do not have time to prepare for this, ask them to draw their object on a piece of paper.
- Organise your students into pairs and ask them to take turns spending two minutes describing their object to their partner and what it means to them. Encourage them to include as many details as possible.
- When they have done this, give them 5 minutes to each write a short speech or 'memory' about their partner's object, imagining they are their partner explaining what it means to them and why. Encourage them to use all the details they can remember.
- Now invite students to present their partner's object (or drawings) to the whole group as if they were their own and read their written 'memories' out loud.
- Discuss as a group how it felt to have their memory described by someone else. *Was it accurate? Was anything missed out? Was anything made up or exaggerated? How did it make them feel? Did they feel responsible for getting each other's memory right?*

PART B) I REMEMBER

- Now ask your students to choose one character from the play that they feel they have a connection with or would like to explore further.
- Ask them to find an object (either something they bring from home, find in the room or draw on a piece of paper) that might mean something to this character. Encourage them to use their knowledge of the play to help them create this memory.
- Once they have chosen their objects, give your students 5 minutes to write a paragraph, as if they are their character, describing what this object reminds them of and why it is important to them.
- If you have older students, encourage them to find a couple of lines their character says in the play which might link to this memory and which they can incorporate into their writing. Eg:
 - Rosalind's fear of being banished: "*Alas, what danger will it be to us, / Maids as we are, to travel forth so far!*" (Act 1, scene 3)
 - Celia's determination to run away: "*Shall we be sunder'd? shall we part, sweet girl? / No: let my father seek another heir.*" (Act 1, scene 3)
 - Silvius' unrequited love for Phoebe: "*Or if thou hast not broke from company / Abruptly, as my passion now makes me, / Thou hast not loved. / O Phoebe, Phoebe, Phoebe!*" (Act 2, scene 4)

- Invite your students to share their objects and read out their memories in character (including their quotes if they have them).

Discussion & Extension Activity: Memory Interviews.

- As a whole group, share any memories you have from older members of the family. *Are there any stories they remember being told by their older relatives or friends?*
- If you have time, set a project for your students to interview an older member of the family about a memory from their childhood.
- Encourage them to record this memory on their mobile phone or devices and then write it down word for word, including every pause, 'er', laugh, distraction, false start that the person makes when telling their memory.
- Invite students to share their memory interviews by reading them to the rest of the group. If they prefer, they can perform these memories, as if they are the person telling it.
- Discuss the results together: *Are there any common themes in these memories at all? Which stood out and why? Were there any emotional memories? Did they connect to any of these memories as they heard them? For example, did they remind them of experiences they have had themselves?*
- Display these written memories somewhere in the class. If you have further time to explore this activity, you could turn them into a group performance, create a group memory of your own.



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RESOURCES

Resource A (edited text): **Court v. Forest**

1. FOREST: A Band of Outlaws!

Poor Duke Senior has been exiled by his brother Duke Frederick and is living in the forest of Arden like Robin Hood and his Merry Men. His daughter Rosalind is allowed to stay at court with her cousin Celia. But is life so merry in the forest away from home comforts?

Duke Senior **Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?**

Amiens **Happy is your grace,
That can translate the stubbornness of fortune
Into so quiet and so sweet a style.**

2. COURT: Love at First Sight!

Orlando takes part in a wrestling match at court to escape from the cruel treatment of his brother Oliver. At the match, he meets Rosalind and they fall in love immediately.

Rosalind **The little strength that I have, I would it were with you.**

Orlando **What passion hangs these weights upon my tongue?
O poor Orlando, thou art overthrown!**

3. COURT: Rosalind Banished!

Cruel Duke Frederick banishes Rosalind from court. She disguises herself as a boy called Ganymede, and Celia as a peasant woman and together they plot to run away to the Forest of Arden to track down her father.

Rosalind **A gallant curtle-axe upon my thigh,
A boar-spear in my hand; and in my heart
Lie there what hidden woman's fear there will**

Celia **Now go we in content
To liberty and not to banishment.**

4. FOREST: Orlando's Test...

Orlando also runs away into the forest and joins Duke Senior. Rosalind discovers the desperate love poetry that he's been hanging on trees. She is still in disguise as a boy but tells Orlando that he can woo 'him' instead of Rosalind to 'cure' him of his love-sickness.

Orlando **I am he that is so love-shaked: I pray you tell me
your remedy.**

Rosalind **I would cure you, if you would but call me Rosalind
and come every day to my cote and woo me.**

5. FOREST: A Forest Full of Love!

Phoebe also meets and falls in love with Rosalind. This frustrates the shepherd, Silvius, who is madly in love with Phoebe. Meanwhile, a goatherd called Audrey falls for Touchstone and they talk about marriage.

Rosalind **I pray you, do not fall in love with me,
For I am falser than vows made in wine**

Phoebe **Dead Shepherd, now I find thy saw of might,
'Who ever loved that loved not at first sight?'**

Touchstone **'Come, sweet Audrey:
We must be married, or we must live in bawdry.**

Audrey **I am not a slut, though I thank the gods I am foul.**

6. COURT & FOREST: Two Brothers Unite.

When Duke Frederick hears that Orlando and Celia have disappeared to the forest, he orders Oliver to hunt down Orlando and kill him. But deep in the forest, Orlando saves Oliver's life by fighting off a lioness. Oliver is sorry for the way he treated his brother, and falls in love with Celia!

Celia **Are you his brother?
Was't you that did so oft contrive to kill him?**

Oliver **'Twas I; but 'tis not I I do not shame
To tell you what I was, since my conversion
So sweetly tastes, being the thing I am.**

7. FOREST: Rosalind's Plan...

Rosalind is frustrated she can't tell Orlando how she feels because of her disguise, so she promises that Phoebe and Ganymede will marry (unless this is impossible, in which case Phoebe will marry Silvius), Celia will marry Oliver, Touchstone will marry Audrey, and Orlando will marry Rosalind.

Rosalind **Keep you your word, Orlando, to receive his daughter:
Keep your word, Phebe, that you'll marry me,
Or else refusing me, to wed this shepherd:
Keep your word, Silvius, that you'll marry her.
If she refuse me: and from hence I go,
To make these doubts all even.**

8. FOREST: Lovers Unite!

Rosalind appears in her own clothes and is reunited with her father, Duke Senior. Learning Ganymede is not real, Phoebe marries Silvius and the other couples all happily marry. News arrives that Duke Frederick has become a hermit and Senior is welcome back at court.

Jaques **The duke hath put on a religious life
And thrown into neglect the pompous court?
To him will I : out of these convertites
There is much matter to be heard and learn'd.**

Duke Senior **Stay, Jaques, stay.**

Jaques **To see no pastime I what you would have
I'll stay to know at your abandon'd cave.**

Resource B: BANISHED Act 1, Scene 3 (edited)

Enter DUKE FREDERICK, with Lords

DUKE Mistress, dispatch you with your safest haste
 And get you from our court.

ROSALIND Me, uncle?

DUKE You, cousin
 Within these ten days if that thou be'st found
 So near our public court as twenty miles,
 Thou diest for it.

ROSALIND I do beseech your grace,
 Let me the knowledge of my fault bear with me:

DUKE Thou art thy father's daughter; there's enough.

ROSALIND So was I when your highness took his dukedom;
 So was I when your highness banish'd him:
 Treason is not inherited, my lord;

CELIA if she be a traitor,
 Why so am I; we still have slept together,
 Rose at an instant, learn'd, play'd, eat together,

DUKE Thou art a fool: she robs thee of thy name;
 And thou wilt show more bright and seem more virtuous
 When she is gone. Then open not thy lips:
 Firm and irrevocable is my doom
 Which I have pass'd upon her; she is banish'd.

CELIA Pronounce that sentence then on me, my liege:
 I cannot live out of her company.

DUKE You are a fool. You, niece, provide yourself:
 If you outstay the time, upon mine honour,
 And in the greatness of my word, you die.

Exeunt DUKE FREDERICK and Lords

Resource C: **The Melancholy of Jaques Act 4, Scene 1 (edited)**

(Primary version below)

1. ROSALIND They say you are a melancholy fellow.
2. JAQUES I am so; I do love it better than laughing.
3. ROSALIND Those that are in extremity of either are abominable fellows and betray themselves to every modern censure worse than drunkards.
4. JAQUES Why, 'tis good to be sad and say nothing.
5. ROSALIND Why then, 'tis good to be a post.
6. JAQUES I have neither the scholar's melancholy, which is emulation, nor the musician's, which is fantastical, nor the courtier's, which is proud, nor the soldier's, which is ambitious, nor the lawyer's, which is politic, nor the lady's, which is nice, nor the lover's, which is all these: but it is a melancholy of mine own, compounded of many simples, extracted from many objects, and indeed the sundry's contemplation of my travels, in which my often rumination wraps me in a most humorous sadness.
7. ROSALIND A traveller! By my faith, you have great reason to be sad: I fear you have sold your own lands to see other men's; then, to have seen much and to have nothing, is to have rich eyes and poor hands.
8. JAQUES Yes, I have gained my experience.
9. ROSALIND And your experience makes you sad: I had rather have a fool to make me merry than experience to make me sad; and to travel for it too!

(primary version, edited)

ROSALIND They say you are a melancholy fellow.

JAQUES I am so; I do love it better than laughing.

ROSALIND Those that are in extremity of either are abominable fellows.

JAQUES Why, 'tis good to be sad and say nothing.

ROSALIND Why then, 'tis good to be a post.

JAQUES I have neither the scholar's melancholy,
nor the musician's, which is fantastical,
nor the courtier's, which is proud,
nor the soldier's, which is ambitious,
nor the lady's, which is nice,
nor the lover's, which is all these:
but it is a melancholy of mine own.

ROSALIND By my faith, you have great reason to be sad.

JAQUES Yes, I have gained my experience.

ROSALIND And your experience makes you sad: I had rather have
a fool to make me merry than experience to make me
sad!

Shakespeare's Original (edited sections)

It is not the fashion to see the lady the epilogue;
unfashionable
but it is no more unhandsome than to see the lord
the prologue. If it be true that good wine needs
no bush, 'tis true that a good play needs no
epilogue; yet to good wine they do use good bushes,
and good plays prove the better by the help of good
epilogues.

If I were a woman I
would kiss as many of you as had beards that pleased
me, complexions that liked me and breaths that I
defied not: and, I am sure, as many as have good
beards or good faces or sweet breaths will, for my
kind offer, when I make curtsy, bid me farewell.

Meaning:

Women speaking the epilogue is

Why? We do it just as well as men!

A good play doesn't really need an epilogue.

But good epilogues make a good play better.

If I were a woman I'd kiss those of you who
are decent and nice.

If you're decent and nice, you'll applaud me!

Rewrite by Robin Soans (edited sections)

It is not the fashion to see the Lady the Epilogue

But it is no more unhandsome than to see
The Lord the Prologue.
But here we further push the bounds of a la mode
By having as our Epilogue
A woman of advancing years,
Encompassed in a troupe of players
Remembering the motley of their erstwhile selves.

Old Autumn puffs a gentler wind
Than buffeted Spring's Rosalind.
And love of a maturer kind
Embellishes this Rosalind.

There's only time for us to thank
With silvered locks and shrunken shank,
You, gentles all, that have attended
What, though of age, can still be mended.

Meaning:

Women saying the epilogue is unfashionable

But it's even more unusual to see a man say
the prologue!

Age is proving kinder to our Rosalind
Than the tougher years of her youth.
And an older version of love
Enhances and enriches her.

Resource E: **Stereotypes Act 4, Scene 1 (edited)**

ROSALIND But come, now
I will be your Rosalind in a more coming-on
disposition, and ask me what you will. I will grant it.

ORLANDO Then love me, Rosalind.

ROSALIND Yes, faith, will I, Fridays and Saturdays and all.

ORLANDO And wilt thou have me?

ROSALIND Ay, and twenty such.

ORLANDO What sayest thou?

ROSALIND Are you not good?

ORLANDO I hope so.

ROSALIND Why then, can one desire too much of a good thing?
No, no, Orlando;
men are April when they woo, December when they wed:
maids are May when they are maids, but the sky
changes when they are wives. I will be more jealous
of thee than a Barbary cock-pigeon over his hen,
more giddy in my desires than a monkey:
I will weep for nothing, and I will do that when you are
disposed to be merry; I will laugh like a hyen, and
that when thou art inclined to sleep.

ORLANDO For these two hours, Rosalind, I will leave thee.

ROSALIND Alas! dear love, I cannot lack thee two hours.

ORLANDO I must attend the duke at dinner: by two o'clock I
will be with thee again.

ROSALIND Ay, go your ways, go your ways; I knew what you
would prove: my friends told me as much, and I
thought no less: that flattering tongue of yours
won me: 'tis but one cast away, and so, come, death!

Exit ORLANDO

Shakespeare's sonnet

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 sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee.

Orlando's Love Poem

For a taste:
If a hart do lack a hind,
Let him seek out Rosalind.
If the cat will after kind,
So be sure will Rosalind.
Winter garments must be lined,
So must slender Rosalind.
They that reap must sheaf and bind;
Then to cart with Rosalind.
Sweetest nut hath sourest rind,
Such a nut is Rosalind.
He that sweetest rose will find
Must find love's prick and Rosalind.

Resource G: **All The World's A Stage... (edited)**

- INTRO: 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:
- Stage 1: At first the infant,
Mewling and puking in the nurse's arms.
- Stage 2: And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school.
- Stage 3: And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow.
- Stage 4: Then a soldier,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth.
- Stage 5: And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
And so he plays his part.
- Stage 6: The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side,
and his big manly voice,
Turning again toward childish treble.
- Stage 7: Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.