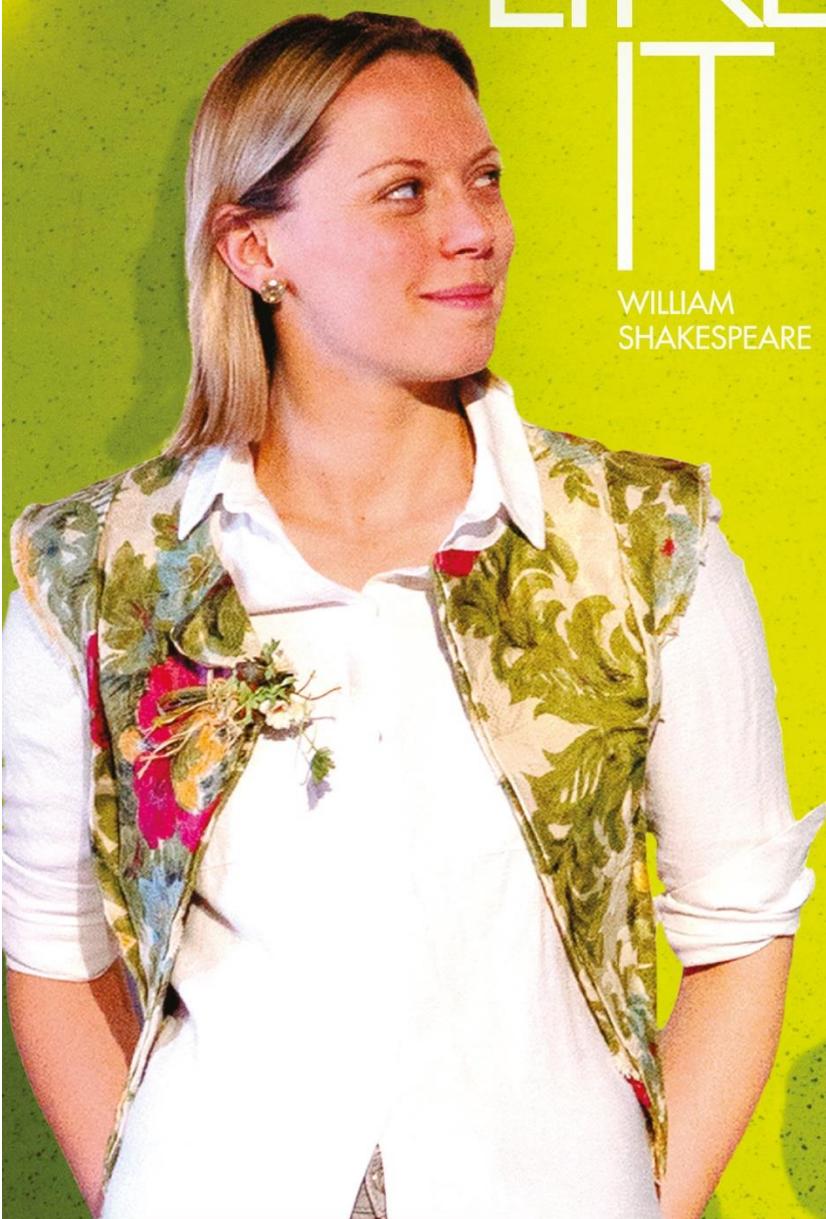


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AS YOU LIKE IT

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ABOUT THIS PACK

This pack supports the RSC's 2019 production of *As You Like It*, directed by Kimberley Sykes.

The activities provided in this pack are specifically designed to support KS3-4 students attending the performance and studying *As You Like It* in school. Most activities can also be adapted to suit KS5 students or Primary school students who are studying the play.

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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

The 2019 production of *As You Like It*, directed by Kimberley Sykes, offers a highly contrasting version of the two worlds in the play: the Court and the Forest of Arden. Kimberley and the company wanted to emphasise this difference and have created a version of the court which is highly restrictive and defined. This is set against a vision of the forest which epitomises freedom and liberty. The costumes in these respective worlds reflect this, with formal clothing worn in the court and an eclectic mix of pieces that reflect the individuals' characters worn in the forest. Kimberley was keen to explore the idea of finding unity through difference, looking at how the people of the court might be taught that they don't need to be scared of difference or diversity.

Take a look at the images below which depict the court and the forest and consider how the design and the costumes have been used to create this contrast. How would you describe the differences here?



The company in the 2019 production of *As You Like It*, directed by Kimberley Sykes. Photos by Topher McGrillis ©RSC

EXPLORING THE STORY



SYNOPSIS

A full synopsis of the play is available at:

<https://www.rsc.org.uk/as-you-like-it/the-plot>

NOTES FROM THE REHEARSAL ROOM

During rehearsals Kimberley Sykes was keen that the company worked dynamically and took away all tables and chairs, using music stands to hold the actors' scripts instead. In doing this she wanted to break down barriers and help the company to interact physically and freely as they explored the absence of rules in the forest of Arden.



ACTIVITY 1: THE STORY IN 10 SCENES

The following activity will introduce students to the play and ensure that the whole group is familiar with the story. It is also an opportunity to introduce some of the key questions that will be explored in more depth in later activities.

- Ask students to imagine they are living in a highly restrictive world, where they have to use rigid movements, wear restrictive clothes, move at exactly the same pace as each other and cannot speak to each other unless they follow set rules.
 - Encourage them to follow two rules that feel appropriate for the group. E.g. you can only speak to someone of your own gender, you can only say two words when you speak to someone etc.
- Invite students to walk around the room or space as though they have these restrictions on them. How does it affect their pace and movement? How does it affect their interactions?
- Allow students the opportunity to stop and reflect on how it felt to move and inhabit this world. Together, agree on three words that describe the environment they created together using their movement and interactions.
- Ask students to stay standing and to imagine themselves completely restricted. As you speak to them, ask them to imagine that all that restriction is completely stripped away and that they become completely liberated. Still standing in one spot, ask them to consider how their posture and expression has changed.
- Encourage students to then move around the space again, walking and moving at whatever pace they like and with complete freedom and liberation. Remind them that this means they don't have to follow any rules and can move in whatever way they feel like they want to, talk to whoever they want and in whatever way they want.
- Reflect with students on how this felt in comparison. Did it feel different? Was it more comfortable or less comfortable? Some students may like the rules and the predictability of the first environment, but invite them to think about how it would feel to live that way and in that setting permanently.
- Explain to students that the company of *As you Like It* experimented with this change from a highly restrictive Court world into a completely liberated Forest of Arden, looking at how they could reflect this sudden freedom in clothing and movement.

- You can read an [interview with Kimberley Sykes](#) on the RSC website where she explains how she researched trees and the forest to help her develop this world of the Forest even further.
- Divide students into small groups of four or five.
- Using the 'Story in 10 Scenes' resource in this pack, assign each group one or two scenes each, making sure all ten scenes have been distributed.
- Ask each group to create tableaux or freeze frames for their scenes, thinking about whether their scene is labelled as a 'Court' scene or a 'Forest' scene. How can they reflect the differences between the world that they have already explored?
 - Encourage them to narrate their scenes, explaining what happens in each scene before we see it and using the lines they have been given from the play to bring some of the freeze frames to life for 30 seconds.
- Ask the whole class to form a circle and invite each group into the middle to share their scene or scenes, in the order they happen in the play.
- Reflect with students on how the characters move from the Court world into the Forest world and how this change of scene affects the story. Could Rosalind and Orlando have behaved the way they do if they had been in the Court? In what ways are the characters liberated by their surroundings?
- Ask students, based on their knowledge of the play so far, which scenes and moments feel like turning points in the play. Which is the central storyline and why?

NOTES FROM THE REHEARSAL ROOM

In the production the Forest of Arden acts as a mirror universe, so several of the actors who play characters in the Court world also play characters in the Forest of Arden, acting as their counterparts. Kimberley wanted to do this in order to emphasise how your circumstances and surroundings can change you and the impact your environment can have on how you behave and are willing to behave.



ACTIVITY 2: CHARACTERS

- Provide students with a character slip and ask them to read the information they have been given about their character.
- Invite students to then take on the persona of that character, including whether they are a character that belongs in the Court or in the Forest. Some characters cross over from one to the other and start in the Court but move to the Forest. These characters have been labelled as Court and Forest. Challenge students to move around the room locating other characters from their setting until they have formed a large Court group and a large Forest group. As part of this challenge, students can only use their line from the play and their name to communicate where they belong and cannot tell others which world they are from. This will focus them on giving clues through movement and prior knowledge of the play.
- Allow students to sit down in their large groups, Forest and Court. Ask the characters who have both labels to move to the Court to begin with.



Sandy Grierson as Touchstone in the 2019 production of *As You Like It*.
Photo by Topher McGrillis ©RSC

- Challenge both groups to create a large portrait of the dynamic in their world, involving all of their characters. Remind them that they are each responsible for placing their character in the portrait and showing the audience as much as they can about that character in the portrait. For example, who are they close to? What are they afraid of? How do they feel about being there? How free or restrained are they? What is the hierarchy in that world and how can they show that? Are they all equal or not? Allow them to discuss their decisions and challenge each other as an opportunity to learn more about the characters and their dynamic.
- Ask the groups to share their portraits, or freeze frames, with the other group. In each group, ask each character to step out of the portrait, one at a time, and reveal who they are and tell the audience a little bit about themselves. Invite the audience to ask questions about their position in the portrait, ensuring each character has at least one question.
- Ask both audiences a few questions about the characters they have met at the end to ensure they have understood the relationships and connections.

LIBERATION AND FREEDOM

Talk to students about what complete liberation means to them. What is the opposite of a restrictive world of rules and expectations? What would this look like?

NOTES FROM THE REHEARSAL ROOM

With the company, Kimberley talked about the idea of 'deadly' theatre and 'rough' theatre, deciding together on what these two phrases meant. As a team, they agreed on what 'deadly' theatre was, discussing how deadly theatre can be highly produced but has a disconnect between actor and audience in which actors might not feel wholly connected to their characters. They then discussed how 'rough' theatre is different, involving less blocking and rules and more improvisation with a less polished feel. Kimberley was keen to explore how these two ways of staging theatre could help them to explore the two worlds of the play.

- Ask students to think about this by creating a mood board exploring what a completely liberal forest might look like, collecting images and inspirations. The images below are taken from the 2019 production and from three other past productions of *As You Like It*. What materials and set could they use to create a liberated forest, that embraces the idea of 'rough' theatre. Can they see how the 2019 production has tried to create this stripped back idea of 'rough' theatre, that requires the audience to use their imagination?



The 2019 production of *as You Like It*.
Photo by Topher McGrillis ©RSC



The 2009 production of *as You Like It*.
Photo by Ellie Kurtz ©RSC



The 2013 production of *as You Like It*.
Photo by Keith Pattison ©RSC

Who would go to the forest they have created, to live? Do people go there to escape restrictive lives elsewhere and who might want to do that? Can outcasts and rebels and free spirits all live together there? How might someone who has come from a restrictive world like the Court stand out?

The problems and issues of the play are resolved through the Forest and its restorative nature as well, with the Forest allowing people to forgive and move on. How can this be seen?



ACTIVITY 4: OLIVER AND ORLANDO

When working through Act 1 together for the first time the company raised a few questions around the opening scenes, particularly Orlando and Oliver's relationship and place at court, asking:

- How old are they?
- Why is Oliver a member of the court and not Orlando?
- What has happened to make Oliver dislike Orlando?
- Why is Charles the Wrestler loyal to Oliver and not Orlando?

As well as exploring the place of the brothers at court they also asked an important question about the history of the place:

- What was the nature of the coup that deposed Rosalind's father and how long ago was it?



David Ajao and Leo Wan as Orlando and Oliver in the 2019 production of *As You Like It*. Photo by Topher McGrillis ©RSC

In the opening scenes we are introduced to these two characters but very little is communicated about their relationship in those scenes. Looking at the following extracts, students will have the opportunity to explore the ways in which we are introduced to Orlando and Oliver and to consider what has happened at court before the play begins.

- Ask students to move into pairs and provide each pair with the Act 1 Scene 1 extract in which Orlando talks about his brother.
- Invite them to read it together, changing reader at the end of each line until they have read through the whole speech.
- Allocate each pair one sentence for them to look at, exploring what those lines reveal about Orlando and Oliver, the sons of Sir Rowland de Bois. Together, ask them to create a still image that reflects their lines and shows the audience what is happening in it.
- Invite each of the pairs to share their images in the order the lines appear in the speech. Narrate these as they perform them, moving around the room until the whole speech has been performed.
- Invite students to then share what they have learned about the brothers and the situation at court and specifically how the brothers are treating one another.
- Reflect with students on how Orlando seems to feel. What clues are there in this opening speech that he is unhappy? Later in this same scene Oliver sends Orlando and his friend Adam away and talks to Charles the Wrestler asking him there is any news.
- Ask students to look at the second extract, showing this conversation between Oliver and Charles the Wrestler.

- Invite students to read this through as a group and ask for two volunteers to stand and read the two parts. As they read, ask other students to stand up and re-enact the events at court that the two characters describe.
 - i.e. as Charles says 'the Duke is banished by his younger brother the new Duke', bring in two students to be the brothers and ask the younger to silently banish the older as the words are read.
- Pause the action as the scene is being read in order to select and instruct the students who are playing out the scene. Seeing these events play out will help students to visualise the events that have led up to the play's opening.
- Reflect with students on what Oliver and Orlando's positions are at court and what the situation is at the start of the play. What clues are there to suggest how long it has been since the old Duke left? What reasons do they give for why Rosalind is still at Court when her father has been banished? Do you think she is welcome there? Following on from this scene, Orlando challenges Charles the Wrestler to a competition at the new Duke's court. Why do they think he might do this as the youngest son of Rowland de Bois? Where is Orlando's father?



ACTIVITY 4: ROSALIND'S BANISHMENT

The following activity will help students explore Act 1 Scene 3, in which Rosalind is banished by the new Duke and Celia hatches a plan with her to escape into the Forest of Arden, looking at the relationship between them and the choices they make.

- Organise students into groups of four and ask two of them to take on the role of Celia and two of them the role of Rosalind.
- Explain that one of them will have the script and it will be their job to whisper or feed the lines to the other. The person without the script will then deliver the lines and perform the scene without having to hold or look at the script. Allow students some time to practice just doing this, before moving on to practise a version of the scene. Explain that the person feeding in the lines can break them down, to help the person performing, but they must use all the words from the text. The person performing can choose not to use certain words or lines if they want to, or to repeat previous lines.
- Ask students to practise performing the scene, challenging them to perform the scene as if:
 - Rosalind is scared and Celia is excited
 - Rosalind is excited and Celia is scared
- Allow some of the groups to share their performances of the scene, particularly ones where the interpretations of the characters' feelings are really clear.
- Reflect with students on how they think the two women are feeling in this scene and about their decision. Which interpretation felt most likely? Who convinces who to run away or is it a mutual decision? What do their choices as they are liberated and move into the Forest of Arden tell you about these two characters?

NOTES FROM THE REHEARSAL ROOM

The company discussed together why and if Orlando was out of favour with his family and the nature of exile, thinking about whether family can constrain and hold back. Family relationships are particularly important in this play, with lots of characters falling out with siblings and parents or being punished for their parents' actions or position. The company wanted to look at how this changes dynamics and to think about how this affects a person and their actions.

- Ask students to think about which characters' family relationships are explored in the play. Which of them is held back by family and how do these relationships change throughout the play? What comes across as stronger, love or blood?

LOVE AND DISGUISE



ACTIVITY 3: ROSALIND IN DISGUISE

The following activity will help students explore the meeting between Rosalind and Orlando, while Rosalind is disguised as Ganymede. In her disguise, Rosalind convinces Orlando to visit her and woo her, as if she was Rosalind, to prove himself.

- Ask students to line up on opposite sides of the room, with one side representing Orlando and the other Rosalind and provide them with the extract from Act 3 Scene 2 in the Resource materials.
- Invite students to read their lines across the room to each other, speaking together as groups.
- Allow students to repeat this, swapping characters, to give them the chance to hear all the demands Rosalind makes of a lover, and all the ways she tells Orlando they should behave.
- Create a list, with students, of all the things Rosalind has told Orlando he should practise if he hopes to win Rosalind.
- Ask students to work in pairs to create sculptures of the lover that Rosalind describes, using the list. One person in the pair should play the lover and form the statue and the other should direct and advise them, working as the sculptor so their choices are collective.
- Encourage students to share their sculptures of the type of behaviour and person Rosalind claims Orlando would be if he were truly in love.
- Reflect with students on what these behaviours show. Do they agree that these would be the symptoms of love and why do they think Rosalind promises to school Orlando and teach him how to love, while in disguise as Ganymede?
- Discuss with students whether Rosalind would have been able to suggest this if she was not in disguise. Why do they think she goes about it in this way? Why do they think Orlando agrees to this help and why does he trust Ganymede?



David Ajao and Lucy Phelps as Orlando and Rosalind in the 2019 production of *As You Like It*. Photo by Topher McGrillis ©RSC



ACTIVITY 3: PHEOBE AND SILVIA

As well as the love story between Rosalind and Orlando, the play also explores several other relationships:

- Touchstone and Audrey
- Celia and Oliver
- Phoebe and Silvius

In the 2019 production the role of Silvius has been changed to a woman, called Silvia. The following activity will help students to explore Phoebe and Silvia's conversation in Act 3 Scene 5 and to look at her as a character. Before exploring this there are some key questions you may want to share with students:

- Why do they think Shakespeare includes so many relationships in *As You Like It*? How are they different and what is common between them? Do the different relationships explore different things?
 - Why might Shakespeare have included Phoebe falling in love with Ganymede and Silvia's unrequited love?
 - Phoebe and Silvia's love story often provides comic relief against the main storyline, with the two lovers each chasing different people, and similarly with Touchstone's 'courtship' of Audrey. Why do they think Shakespeare does this as a writer?
-
- Organise students into pairs and give them the extract between Silvia and Phoebe.
 - Ask them to start by standing back to back and reading the two parts, listening to the words and emotions that stand out for them when listening to each other like this.
 - Invite each pair to do this again, this time summarising each of their lines with one word which reflects what they are saying. Encourage them to also pick words which reflect on what the other person has just said as well summarising their own intent.
 - Allow pairs the opportunity to then read the full scene again, this time chasing each other around the room. Explain that one character should be chasing and the other walking away at any given time, and that they need to find the moments where this changes and their characters go from being chased to doing the chasing or vice versa. Both characters want something from the other in this scene, but where do they think these shifts of power are?
 - Encourage one or two of the pairs to share their versions of the scene chasing each other and also summarising and responding with their one-word line versions.
 - Reflect with the whole group on what they have seen and done in their own pairs. Who is controlling this scene? Does Phoebe like Silvia's attention? Does Silvia enjoy being forlornly in love?

COMEDY AND TRAGEDY

NOTES FROM THE REHEARSAL ROOM

The play is a comedy which also deals with some tragic and melancholy material. Kimberley and the company were keen to emphasise this and she asked company members to think about their initial reactions to the play and not to forget these as they explored. Initial ideas that were shared about what the play is about included 'connection', 'isolation' and 'inclusivity'. Perhaps the most isolated character in the play is melancholy fool Jacques, although several characters are in exile or are unable to share the truth of who they are. In this production Audrey is also Deaf and unable to talk to Touchstone without William to interpret for her which introduces further barriers.



ACTIVITY 5: THE SEVEN AGES OF MAN

In the following activity, students can explore Jacques' speech about the seven ages of man. Please note this part is traditionally played by a man, but is portrayed by a woman in the 2019 production and the character is referred to as 'she' throughout this activity.

- Provide students with a copy of the text and ask them to read it out loud, walking as they speak and changing direction each time they reach a punctuation mark.
- Organise students into seven groups and ask each group to look at one of the seven ages of man in the speech. Together as a group, ask them to create a freeze frame or still image of that stage in life. Using their lines, ask them to then animate it and to include the lines from Jacques' speech.
- Allow students time to practise before asking the whole group to perform all seven ages in order.
- Reflect with students on the tone they think the speech has. Is it comic, melancholy, wise or self-indulgent? How would they describe the character who delivers this reminder of human frailty?
- Discuss with students who they think the audience is for Jacques? Would this change with a man or a woman playing the part? Is the character talking to the audience? To the characters? To their present or future self? Is the advice what they would give a younger version of themselves? Why do they think Shakespeare includes this speech here? What is Jacques trying to remind characters, or the audience, of? As an audience member, what impact does it have to be reminded that the play is happening on a 'stage'?

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RESOURCES

THE STORY IN 10 SCENES

1.

Duke Frederick and Duke Senior are brothers, who each have a daughter. Duke Senior is the oldest and is the ruler of the kingdom. His daughter is called Rosalind. Duke Frederick is the younger brother and his daughter is called Celia. The two brothers do not get on, but their daughters are very close friends. One day, Duke Frederick manages to seize power from his brother and exiles Duke Senior to live in the forest. Duke Frederick allows Rosalind to stay at the court with Celia. Meanwhile, Duke Senior sets up a new home in the forest, where he is joined by many friends, and they live like Robin Hood.

2.

Oliver and Orlando are also brothers, the sons of Sir Rowland de Bois, who died many years ago. Oliver is the oldest and has all the money and power but he hates his youngest brother, Orlando and ignores him. Orlando is angry that Oliver has treated him so badly. He says:

“The spirit of my father, which I think is within me, begins to mutiny against this servitude. I will not endure it.”

One day, **Duke Frederick** and his champion, **Charles** the wrestler, challenge any man to a match.

Orlando sees the prize money and decides to take up the challenge. If he can win the match, he can escape from his unhappy home.

3.

Meanwhile, Rosalind is worried about her exiled father and about her position in court. Celia promises to stand by her and tries to cheer her up, saying

“sweet Rose, my dear Rose, be merry”.

Rosalind and Celia then watch a wrestling match between Charles the Wrestler and Orlando and Rosalind is instantly attracted to Orlando. Rosalind even says to him before the fight:

“The little strength that I have, I would it were with you”.

Orlando wins the wrestling match but, when he tells Duke Frederick he is the son of Sir Rowland, Duke Frederick refuses to give him the prize money. Rosalind gives Orlando a chain and another courtier tells Orlando to leave court because it's dangerous for him now.

4.

The Duke exiles Rosalind, saying:

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

Rosalind and Celia hatch a plan to run away together into the forest to find Rosalind's father, the exiled duke. Celia says:

“Let my father seek another heir / I'll go along with thee”.

They decide to disguise themselves as poor people. Celia will call herself Aliena, and, for protection, Rosalind, will dress herself as a man and pretends to be Aliena's brother, Ganymede. They persuade Touchstone, the clown, to join them.

5.

Disguised, Rosalind, Celia and Touchstone reach the forest. They meet an old Shepherd there called Corin. He helps them to buy a cottage and a flock of sheep so that they can live in the forest and make a living. Celia says:

“I like this place and willingly could waste my time in it.”

Rosalind misses Orlando and thinks about him a lot.

6.

Orlando is living with the exiled Duke senior and spends his time writing poems about Rosalind and singing love songs.

“All the pictures fairest lined / Are but black to Rosalind / Let no face be kept in mind / But the fair of Rosalind.”

His poems aren't very good but he goes all over the forest, sticking them up on the trees for everyone to see and they are found by Rosalind and her friends.

Rosalind eventually meets Orlando and introduces herself as Ganymede and convinces Orlando to play a game with her. 'Ganymede' will pretend to be Rosalind so that Orlando can practise how to woo her.

Orlando thinks this could be fun and Rosalind is excited about this chance to be close to Orlando and teach him how to behave properly when he woos her for real.

7.

Rosalind and Orlando aren't the only people in the forest to be in love. Touchstone has a new girlfriend.

She is a simple country girl who looks after goats and her name is Audrey. Silvia is a young shepherd who is in love with a girl called Phoebe. But she doesn't love him. She says:

“Come not thou near me”

and keeps walking away from him, but he follows her everywhere. Rosalind sees Silvia chasing after Phoebe and tries to tell Phoebe that she should be with Silvia, but Phoebe falls in love with Rosalind instead, thinking she is Ganymede.

8.

Oliver has also been banished to the forest. Duke Frederick has told him that he must not return until he has captured his brother, Orlando. As he is walking through the forest, Oliver is attacked but Orlando saves his brother and they make up with each other. Orlando sends Oliver to see Rosalind and Celia and Oliver falls in love with Celia, who is still disguised as a poor woman called Aliena.

9.

Phoebe still thinks she is in love with Ganymede and Rosalind wants to tell Orlando who she is, so she calls everyone together to tell them the truth and set everything right. Her father, Duke Senior, is delighted when he sees her dressed as herself and says,

“If there be truth in sight, you are my daughter.”

Orlando is also really pleased and says,

“If there be truth in sight, you are my Rosalind.”

Poor Phoebe is devastated and says,

“If sight and shape be true, why then my love adieu.” but at least she has Silvia.

9.

Everyone in the forest is happy and the Duke orders a big party to celebrate, with Touchstone and Audrey getting married, Celia and Oliver getting married, Rosalind and Orlando getting married and Silvia and Phoebe getting married, but they are interrupted. They learn that Duke Frederick no longer wants to rule the kingdom and so Duke Senior and all his followers can go back to their lands and their homes. And they all lived happily ever after – except perhaps for Touchstone and Audrey.

CHARACTER FACTS

GROUP ONE: COURT

Duke Frederick

He has seized his brother's power and exiled his brother, Duke Senior, to the forest
Father to Celia
Allows his brother's daughter Rosalind to stay at court because Celia loves Rosalind

Rosalind

Daughter to the banished Duke Senior.
Best friend and cousin of Duke Frederick's daughter Celia
Wants to find true love

Celia

Daughter of Duke Frederick
Cousin and best friend of Rosalind.

Charles the wrestler

A professional fighter, loyal to Duke Frederick

Le Beau

A courtier who enjoys the gossip of the court
Friend to Celia and Rosalind

Touchstone

The court clown
Friend to Rosalind and Celia

Courtiers and servants of Duke Frederick

GROUP TWO: SIR ROWLAND DE BOIS family

Oliver

The older son of Sir Rowland de Bois.
He mistreats his brother Orlando, ignoring his father's dying wishes

Orlando

The youngest son of Sir Rowland de Bois
He has no education and is kept at home by his brother, Oliver

Adam

An aged and faithful servant to the De Bois family
Loyal to Orlando

Jacques de Bois

The middle son of Sir Rowland de Bois is away at college for most of the time

GROUP THREE: FOREST

Duke Senior

Lives in Exile in the forest after his brother has deposed him
Father to Rosalind

Jacques

A courtier living in exile in the forest, loyal to Duke Senior.
He is a pessimist and views life cynically

Corin

An old shepherd who works hard

Phebe

A shepherdess.
She rejects and humiliates Silvius, who is in love with her.

Silvius

A shepherd.
He is deeply in love with Phebe who rejects him

Audrey

A 'country wench'
William is in love with her, but she does not love him.

William

A 'country fellow'
In love with Audrey but she does not love him.

OLIVER AND ORLANDO EXTRACTS

EXTRACT ONE

ORLANDO

As I remember, Adam, it was upon this fashion bequeathed me by my father's will, merely a thousand crowns, and, as thou sayest, charged my brother on his blessing to breed me well: and there begins my sadness. My brother 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 this keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better! He lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, undermines my gentility with my education. 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.

EXTRACT TWO

OLIVER

Good Monsieur Charles, what's the new news at the new court?

CHARLES

There's no news at the court, sir, but the old news: that is, the old duke is banished by his younger brother the new duke; and three or four loving lords have put themselves into voluntary exile with him, whose lands and revenues enrich the new duke; therefore he gives them good leave to wander.

OLIVER

Can you tell if Rosalind, the duke's daughter, be banished with her father?

CHARLES

O, no; for the duke's daughter, her cousin, so loves her, being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her. She is at the court, and no

less beloved of her uncle than his own daughter; and never two ladies loved as they do.

OLIVER

Where will the old duke live?

CHARLES

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.

ACT 1 SCENE 3 (ROSALIND AND CELIA)

CELIA O my poor Rosalind, whither wilt thou go?
Wilt thou change fathers? I will give thee mine.
I charge thee be not thou more grieved than I am.

ROSALIND I have more cause.

CELIA Thou hast not, cousin.
Prithee be cheerful; know'st thou not the duke
Hath banished me, his daughter?

ROSALIND That he hath not.

CELIA No, hath not? Rosalind lacks then the love
Which teacheth thee that thou and I am one.
Shall we be sundered? Shall we part, sweet girl?
No, let my father seek another heir:
Therefore devise with me how we may fly,
Whither to go and what to bear with us.
And do not seek to take your change upon you,
To bear your griefs yourself and leave me out,
For, by this heaven, now at our sorrows pale,
Say what thou canst, I'll go along with thee.

ROSALIND Why, whither shall we go?

CELIA To seek your father in the forest of Arden.

ROSALIND Alas, what danger will it be to us,
Maids as we are, to travel forth so far!

Beauty provoketh thieves sooner than gold.

CELIA

I'll put myself in poor and mean attire

And with a kind of umber smirch my face.

The like do you. So shall we pass along

And never stir assailants.

ROSALIND

Were it not better,

Because that I am more than common tall,

That I did suit me all points like a man?

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

What shall I call thee when thou art a man?

ACT 3 SCENE 2 (ROSALIND IN DISGUISE)

ROSALIND There is a man haunts the forest that abuses our young plants with carving 'Rosalind' on their barks; hangs odes upon hawthorns and elegies on brambles; all, forsooth, deifying the name of Rosalind. If I could meet that fancy-monger, I would give him some good counsel, for he seems to have the quotidian of love upon him.

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

ROSALIND There is none of my uncle's marks upon you: he taught me how to know a man in love, in which cage of rushes I am sure you are not prisoner.

ORLANDO What were his marks?

ROSALIND A lean cheek, which you have not: a blue eye and sunken, which you have not: an unquestionable spirit, which you have not: a beard neglected, which you have not — but I pardon you for that, for simply your having in beard is a younger brother's revenue. Then your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied and everything about you demonstrating a careless desolation: but you are no such man: you are rather point-device in your accoutrements, as loving yourself than seeming the lover of any other.

ORLANDO Fair youth, I would I could make thee believe I love.

ROSALIND Me believe it? You may as soon make her that you love believe it, which I warrant she is apter to do than to confess she does: that is one of the points in the which women still give the lie to their consciences. But, in good sooth, are you he that hangs the verses on the trees, wherein Rosalind is so admired?

ORLANDO I swear to thee, youth, by the fair hand of Rosalind, I am that he, that unfortunate he.

ROSALIND But are you so much in love as your rhymes speak?

ORLANDO Neither rhyme nor reason can express how much.

SILVIA AND PHOEBE

SILVIUS

Sweet Phoebe,--

PHOEBE

Ha, what say'st thou, Silvius?

SILVIUS

Sweet Phoebe, pity me.

PHOEBE

Why, I am sorry for thee, gentle Silvius.

SILVIUS

Wherever sorrow is, relief would be:

If you do sorrow at my grief in love,

By giving love your sorrow and my grief

Were both exterminated.

PHOEBE

Thou hast my love: is not that neighbourly?

SILVIUS

I would have you.

PHOEBE

Why, that were covetousness.

But since that thou canst talk of love so well,

Thy company, which erst was irksome to me,

I will endure, and I'll employ thee too:

SILVIUS

So holy and so perfect is my love,

And I in such a poverty of grace.

A scatter'd smile, and that I'll live upon.

PHOEBE

Know'st thou the youth that spoke to me erewhile?

SILVIUS

Not very well, but I have met him oft;

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?

It is a pretty youth: he'll make a proper man:

I'll write to him a very taunting letter,

And thou shalt bear it: wilt thou, Silvius?

SILVIUS

Phebe, with all my heart.

PHOEBE

I'll write it straight;

Exeunt

THE SEVEN AGES OF MAN

JACQUES All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one soul* in their time plays many parts,
Their acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolchild, with their satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to their lovers' eyebrow. Then a soldier,
Full of strange oaths and hairy like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and hair of formal cut,
Full of wise saws and modern instances.
And so they play their part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side,
Their youthful hose, well saved, a world too wide

For their shrunk shank, and their big bellowing voice,
Turning again toward childish treble, pipes
And whistles in their 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.