A Study Guide for

WILLIAM SHAKESPEARE’S

As You Like It

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Costume Design: Darrin Pufall
Costume Assistant: Grace Slaughter

Special thanks to:
BSU Theater Department Costume Shop

Presented by Shakespearience a program of the Idaho Shakespeare Festival

Background photo created by rawpixel.com
Love is merely a madness...

ROSA LIND – AS YOULIKE
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Dear Teachers,

Welcome to the Shakespearience study guide for As You Like It. These materials have been designed to expand your students’ engagement with the performance as well as provide background knowledge on William Shakespeare and the influential literature he wrote.

This resource includes a range of information, discussion topics, and activities that can stand on their own or serve as building blocks for a larger unit. The activities are designed to be mixed, matched and modified to suit the needs of your particular students.

Inside, you’ll find activities to share with your students both before the show and after the show, indicated by headings at the top of the page. These are designed to help focus your students’ engagement with the performance by giving them specific themes to watch out for, as well as topics for discussion following the performance. Each activity is designed to meet Idaho Standards of Education to foster critical thinking and problem solving skills.

We encourage you and your students to share your thoughts with us! Any of the artwork or activities your students send will be shared with the artists who created As You Like It, and any feedback from you will help to improve our study guides for future audiences! Our mailing address is located on page 31.

Thank you so much!
About our education program...

The Idaho Shakespeare Festival has become an integral part of the arts education throughout Idaho. The Festival’s annual Shakespearience tour brings live theater to more than 25,000 high-school students in more than 70 Idaho communities each year. Since it began touring in 1986, Shakespearience has enriched the lives of countless students.

In 1999, the Festival assumed the operations of Idaho Theater for Youth (ITY). This alliance has more than doubled the Festival’s annual educational programming, resulting in the Festival becoming the largest provider of professional, performing arts outreach in the state of Idaho. In addition to the statewide Idaho Theater for Youth school tour, which brings professional productions to nearly 30,000 students in grades K-6 across Idaho, the Festival oversees year-round School of Theater programs. This series of classes in acting, playwriting and production, for students of all ages, enrolls over 300 Treasure Valley students each year. Look for upcoming student productions throughout the summer, fall and spring.

For more information on any of the Festival’s educational activities, please contact the Education Department at the Idaho Shakespeare Festival offices or by email at education@idahoshakespeare.org.

A Note From the Director...

As You Like It was the first Shakespeare show that I ever acted in. I played Celia and to this day it is still one of my favorite productions that I’ve ever done. When I became Director of Education at Idaho Shakespeare Festival I knew that I really wanted to do a Shakespearience version of this play. The themes and characters are so incredibly relatable not just to adults, but teens especially. The fun part about Shakespearience is making it relevant and understandable to a teenage audience without talking down to them. That’s what drew me to a ‘John Hughes 80’s rom-com’ theme! John Hughes was groundbreaking in his portrayal of teens as they really were. Much like Shakespeare does with these characters! From sibling rivalry, to unrequited love, to seeking parent approval, this play and those films have it all! And what I love most is they do it in a truthful, sincere, and hilarious way. We laugh because we can relate and we have really dug into that with this production. So have a totally tubular time and enjoy this performance because I know the actors will!  

- Veronica Von Tobel
meet the artists!

**The Cast of As You Like It**

- **Madison Kisst** as Rosalind
- **Evan Stevens** as Orlando
- **Alexa Querin** as Celia & Duke Senior
- **Chad Ethan Shohet** as Silvius, Duke Frederick & Adam
- **Kelly Barker** as Phebe, Charles, Corin, & Lord
- **Patrick John Kiernan** as Touchstone, Oliver, & Lord
William Shakespeare was born in April 1564 in the town of Stratford-upon-Avon, on England’s Avon River. Because of poor record-keeping in small towns, his exact day of birth is unknown; it is traditionally celebrated on April 23rd. When he was eighteen, he married Anne Hathaway (who was 26 at the time). The couple had three children, one of whom died of the plague in childhood.

The bulk of Shakespeare’s working life was spent in London. He enjoyed success not only as a playwright, but also as an actor and shareholder in the acting company, Lord Chamberlain’s Men (later known as the King’s Men). In 1593 Shakespeare became a published poet; at the time theaters had been closed due to the plague, a contagious epidemic disease that devastated the population of London. He wrote many of his plays on English history as well as several comedies and at least two tragedies (Titus Andronicus and Romeo and Juliet). It is assumed that Shakespeare’s sonnets were also written during the 1590s. When the theaters reopened in 1594, Shakespeare continued his career as an actor, playwright, and acting company shareholder. His career would span over the next twenty years.

In 1599, Lord Chamberlain’s Men built a theater for themselves across the river from London, naming it The Globe. The plays that are considered by many to be Shakespeare’s major tragedies (Hamlet, Othello, King Lear, and Macbeth) were written while the company was residing in this theater, as were such comedies as Twelfth Night and Measure for Measure. Many of Shakespeare’s plays were performed at court (both for Queen Elizabeth I and her successor King James I), some were presented at the Inns of Court (the residencies of London’s legal societies), and some were doubtless performed in other towns, at the universities, and at great houses when the acting company went on tour.

Between 1608 and 1612, Shakespeare wrote several plays — among them The Winter’s Tale and The Tempest — presumably for the company’s new indoor Blackfriars theater, though the plays seem to have been performed at the Globe and at court as well. Shakespeare wrote very little after 1612, widely thought to be the year he wrote King Henry VIII. It was during a performance of Henry VIII in 1613 that the Globe theater caught fire and burned to the ground. Shakespeare retired from the stage sometime between 1610 and 1613 and returned to Stratford, where he died on April 23rd, 1616.

Until the 18th Century, Shakespeare was generally thought to have been no more than a simple, rough and untutored genius. Theories were advanced that his plays had actually been written by someone more educated, perhaps statesman and philosopher Sir Francis Bacon or the Earl of Southampton, who was Shakespeare’s primary patron. However, he was celebrated in his own time by English writer Ben Johnson and others who saw in him a brilliance that would endure. Since the 19th century, Shakespeare’s achievements have been more consistently recognized, and throughout the Western world he has come to be regarded as the greatest dramatist ever.
did you know?

The First Folio is the first comprehensive collection of Shakespeare's plays, containing 36 of the 38 plays we now consider to be his. It was published in 1623, seven years after Shakespeare's death, by some of the actors from his company. It was the first time a number of Shakespeare's plays, including Macbeth and As You Like It, were published at all. Without the First Folio we might have only about half of the plays that Shakespeare ever wrote.

At the Globe theater house, there was not one restroom for all three thousand spectators; nor were there any intermissions in the plays...

Shakespeare penned a curse for his grave so that nobody could dare to move his body from the final resting place. His epitaph was:

**Good friend for Jesus' sake forbear,**
To dig the dust enclosed here:
Blest be the man that spares these stones,
And curst be he that moves

Shakespeare was also an actor who performed many of his own plays as well as those of other playwrights. There is evidence that he played the ghost in Hamlet and a servant named Adam in As You Like It.

Elizabethan theatergoers, such as those in William Shakespeare's time, could purchase apples and pears to eat during the show. These snacks were often thrown at the actors by dissatisfied members of the audience.

Hamlet is Shakespeare’s longest play with 4,042 lines. Comedy of Errors is the shortest with 1,787 lines.

Shakespeare is the second most quoted author in the English language. The only other text quoted more frequently than Shakespeare’s works is the Bible.

Shakespeare's works contain first-ever recordings of 2,035 English words, including: critical, frugal, excellent, barefaced, assassination, and countless.

https://www.folger.edu/shakespeare-faq
The inspiration for this particular production of *As You Like It* came from John Hughes movies from the 1980s. Here is a little bit more about the film director and screenwriter!

In 1984, Hughes made his directorial debut with the film, *Sixteen Candles*, starring a then-unknown Molly Ringwold. Hughes' realistic depiction of high school life was a hit with teens, winning popular praise and critical acclaim. The film led to a multiple-picture contract with Paramount for Hughes, as well as the creation of Hughes' own production house. *Sixteen Candles* became the first in a string of Hughes films set in or around high school, including *The Breakfast Club* (1985), *Pretty in Pink* (1986), * Weird Science* (1985) and *Ferris Bueller's Day Off* (1986).

https://www.biography.com/people/john-hughes-476258
An Introduction to *As You Like It*

Sir Rowland de Boys has recently died, leaving behind sons Oliver and Orlando. Since Oliver’s the eldest son, he’s inherited just about everything. This includes the responsibility of making sure his little bro finishes school and continues to live the kind of lifestyle he’s become accustomed to as the son of a nobleman. By the way, this lifestyle looks like a 16th-century version of MTV’s *Teen Cribs*.

Oliver, however, treats his little bro like a servant—he refuses to pay for Orlando’s education and never gives the kid any spending money. Also, he tells the local court wrestler it would be a good idea to snap Orlando’s neck, but Orlando doesn’t know about this. Naturally, Orlando is ticked off that Oliver treats him so badly and he’s ready to "mutiny" against his older bro. Instead, he channels all of his pent-up anger into a wrestling match, where he beats the court wrestler to a bloody pulp.

Orlando’s mad wrestling skills catch the eye of a local girl named Rosalind, who has her own family drama to worry about. Rosalind is the daughter of Duke Senior, who used to rule over the court but was overthrown by his snaky, backstabbing brother, Duke Frederick. Because Rosalind’s dad is living in exile in the Forest of Arden, Rosalind has been crashing at the palace with her BFF/cousin, Celia. Did we mention that Celia is the daughter of snaky, backstabbing Duke Frederick? And you thought *your* family had issues...

Rosalind thinks Orlando is the dreamiest boy she’s ever laid eyes on and Orlando feels the same way about her. The two fall in love faster than you can make Ramen noodles. Rosalind gives Orlando her necklace, which means the two are officially an item.

Things go downhill from there. Orlando finds out that his big brother Oliver is planning to burn his house down (with Orlando in it), so he runs away to the Forest of Arden.

Meanwhile, Duke Frederick decides that he doesn’t like the fact that Rosalind is more popular than his daughter, Celia. So, Duke Frederick 86’s his niece from his court.

Rosalind decides to run away to the Forest of Arden, which, apparently, is the destination of choice for exiles. To avoid being the target of rapists and thieves, Rosalind decides that she’ll dress as a boy and call herself “Ganymede.” Cousin Celia is so devoted that she decides to run away too and she disguises herself as “Ganymede’s” sister “Aliena,” as in Celia is now *alienated* from her father. Just for kicks, the girls decide to invite the court fool, Touchstone, along with them.

Cut to the Forest of Arden, where we meet Rosalind’s dad, Duke Senior. He’s a pretty happy-go-lucky guy for being a banished duke, and he tells us that Arden is a lot like the garden of Eden, except for the fact that Arden is lot colder and windier.

Meanwhile, Orlando and his servant Adam are starving because they forgot to watch *Man vs. Wild* and have no idea how to find food in the forest. Adam passes out and Orlando promises to find him some dinner. Luckily, Orlando stumbles upon Duke Senior and his band of “merry men” sitting down to a mouth-watering banquet. Orlando crashes the party and threatens to kill everyone if they don’t give him something to eat, like, right now. The Duke is all “chill out, and bring Adam, too.” Orlando and Adam make a ton of new friends at the banquet.

On the cross-dressing front, things are good for Rosalind/Ganymede as she settles into the Forest of Arden. She meets a shepherd, Corin, who gives Rosalind a hot real estate tip about a cottage that comes with its own flock of sheep and plenty of land for grazing. Rosalind/Ganymede and Celia/Aliena don’t waste any time going country—they buy the cottage and make friends with the locals. Among their new rustic pals are a lovesick shepherd named Silvius and the woman he loves, Phoebe. By the way, Phoebe *hates* Silvius.

*Continued*...
Before we know it, Rosalind bumps into Orlando in the forest. Instead of coming clean about her true identity, she stays in her "Ganymede" disguise and becomes pals with Orlando. That way, she can pump Orlando for information about how he really feels about her.

Orlando confesses to "Ganymede" that he’s head over heels for Rosalind. "Ganymede" then generously offers to pretend to be Rosalind, so that Orlando can practice all of his best moves in the romance department. Orlando, who has no idea "Ganymede" is actually the girl he loves, takes the bait and even participates in a pretend wedding. Aww.

As it turns out, though, Orlando is under the impression that romance should look something like a sappy, 14th-century Italian Hallmark card, so Rosalind/Ganymede has got her work cut out for her. She rolls up her sleeves and teaches Orlando how to be a good boyfriend/future husband without ever revealing her true identity.

Meanwhile, the local shepherdess, Phoebe, has fallen in love with "Ganymede" and wants to marry "him."

The action comes to a head when Rosalind/Ganymede bumps into Orlando’s mean brother, Oliver, in the forest. We learn that Oliver came to the forest to kill his little bro, but, when Orlando saved his life from a ferocious lion, Oliver repented and decided not to kill his kid brother. This is good news because Oliver and Celia fall in love about two minutes after meeting. Dang, things happen fast in Arden.

Seeing Oliver and Celia so happy makes Orlando sad. Even though it's been fun pretend-romancing "Ganymede," Orlando says he can't live another day without the real Rosalind. "Ganymede" takes pity and promises Orlando that he'll get to marry his girl the very next day. Then "Ganymede" promises that all the lovesick characters will be getting hitched tomorrow.

The next day, everyone gathers around in the forest. "Ganymede" enters and makes Silvius, Phoebe, and Orlando promise to do whatever he says: Orlando must swear to marry Rosalind if Ganymede can produce her; Phoebe must promise to marry Silvius if she decides she doesn't want to marry Ganymede; Silvius must swear that he will marry Phoebe if Phoebe will have him. When Rosalind whips off her "Ganymede" costume and reveals her true identity (surprise!), her plan falls neatly into place.

Before all of the couples get a chance to smash wedding cakes into each others’ faces, a messenger shows up with news that Duke Frederick has decided to give back Duke Senior’s dukedom. Apparently, Frederick entered the forest ready to kill his brother, but met a "religious man" along the way and experienced a sudden conversion. Like we said, things happen fast in Arden.

Duke Senior can’t wait to return to court and promises to restore all the exiles to their proper social stations—including his new son-in-law Orlando, who will inherit his dukedom. For now, though, he says that everyone should party like it’s 1599.

And they all live happily ever after.

By the time Shakespeare wrote this play in 1599, he already had seven other comedies under his belt, including *A Love’s Labour’s Lost* (1594) and *A Midsummer Night’s Dream* (1595).

1599, though, was a particularly awesome year for our favorite dramatist. Aside from penning *As You Like It*, he also whipped up a few other plays—*Julius Caesar*, *Much Ado About Nothing*, and *Henry V*. You might have heard of them.

Oh yeah, did we mention that Shakespeare’s theater company, the Lord Chamberlain’s men, also built the Globe Theater that year? For those who aren’t familiar, the Globe is pretty much the most famous theater of all time.

In other words, by the time *As You Like It* hit the Elizabethan stage, Shakespeare was at the height of his productivity and was a true master of his craft. It was also around that time that he wrote what many consider to be his greatest achievement, *Hamlet*. Impressive, don’t you think?

*As You Like It* features one of the most famous passages in all of Western literature: "All the world’s a stage,/ and all the men and women merely players." Although the idea was already a cliché by the time Shakespeare wrote these lines, the passage pretty much sums up *As You Like It*, a drama in which playacting and fantasy are the names of the game.

https://www.shmoop.com/as-you-like-it/

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**Dramatis Personae**

DUKE SENIOR: living in exile.

DUKE FREDERICK: his Brother, Usurper of his Dominions.

JAQUES: Lord attending upon the banished Duke.

CHARLES, a Wrestler.

OLIVER & ORLANDO: Sons of the late Sir Rowland de Boys

ADAM: Servant to Oliver and Orlando.

TOUCHSTONE: a Clown.

CORIN & SILVIUS: Shepherds.

ROSALIND: Daughter to the banished Duke.

CElia: Daughter to Frederick.

PHEBE: a Shepherdess.

Lords, Foresters, and Attendants.

SCENE.—First, OLIVER’S Orchard near his House; afterwards, in the Usurper’s Court, and in the Forest of Arden.
CHARACTER CONNECTIONS

THE “NEW” COURT

**Duke Frederick**
(The new Duke who kicked out the old Duke, his brother.)

**Celia**
(Daughter of Duke Frederick, later disguises herself as “Aliena”)

**Rosalind**
(Daughter of Duke Senior (banished Duke) and cousin to Celia. Later disguises herself as a dude, Ganymede)

**Touchstone**
(The court fool, accompanies Celia and Rosalind in the forest)

**Sir Rowland de Boys**
*Does not appear in play*
(Dead noblemen, wealthy. Old friend of banished Duke Senior)

**Charles**
(Wrestler. That’s right, wrestler. Friends with Oliver)

**Oliver**
(Eldest son of Sir Rowland de Boys. Gets all his father’s money doesn’t share it with his brother)

**Adam**
(Servant to Oliver and Orlando. Old dude.)

**Orlando**
(Youngest son of Sir Rowland de Boys. Treated like a servant by his brother)
**Character Connections**

**The Forest of Arden**

- **Jaques**
  (A nobleman that’s followed Duke Senior to the forest)

- **Duke Senior**
  (Banished Duke. Father of Rosalind)

- **Ganymede**
  (Rosalind in disguise)

- **Aliena**
  (Celia in disguise)

- **Lords**
  (Random dudes who followed Duke Senior to the forest when he was banished.)

- **Corin**
  (Shepard who runs the farm that Ganymede and Aliena buy. Old dude.)

- **Silvius**
  (Shepard that is madly in love with Phoebe. Friends with Corin)

- **Phoebe**
  (Country girl, who is not in love with Silvius. At all.)

- **Touchstone**
  (The court fool, accompanies Celia and Rosalind in the forest)

- **Orlando**
  (Runs away from the court to the forest cause his brother is trying to kill him. Takes up love curing lessons with ‘Ganymede’)

- **Oliver**
  (Goes to the forest to capture his brother, almost gets eaten by a lion. Has a change of heart.)
Will’s Words

**exile**: noun — the state of being barred from one's native country, typically for political or punitive reasons

**heir**: noun — a person legally entitled to the property or rank of another on that person's death

**beseech**: verb — ask (someone) urgently and fervently to do something; implore; entreat.

**usurp**: verb — take (a position of power or importance) illegally or by force

**tyrant**: noun — a person exercising power or control in a cruel, unreasonable, or arbitrary way.

**liege**: noun — a feudal superior or sovereign

**banish**: verb — send (someone) away from a country or place as an official punishment

**cote**: noun — Old English for cottage

**venerable**: adjective — accorded a great deal of respect, especially because of age, wisdom, or character

**knave**: noun — rascal, villain

**pageant**: noun — show, spectacle, especially a theatrical exhibition

**unnatural**: adjective — contrary to the feelings of human nature, inhuman in the highest degree

Create five sentences that use a vocabulary word to help illustrate its meaning.

1. ____________________________________________
2. ____________________________________________
3. ____________________________________________
4. ____________________________________________
5. ____________________________________________
Word Search

Find the following words in the word search. Words can be backwards, forwards, and diagonal.

WORD BANK

ADAM
ARDEN
CELIA
CHARLES
CORIN
DUKE FREDERICK
DUKE SENIOR
OLIVER
ORLANDO
PHOEBE
ROSALIND
SILVIUS
TOUCHSTONE

before the show
after the show

Word Bank
Orlando
Rosalind
Celia
Duke Senior
Duke Frederick
Touchstone
Phoebe
Silvius
Charles
Arden
Oliver
Shakespeare

Across
4. Loves Phoebe
5. Usurping Duke
7. Forest where Duke Senior and others escape to
9. Hates Silvius, and loves Ganymede
10. Daughter of Duke Frederick
11. Exiled Duke

Down
1. In love with Rosalind
2. Older brother of Orlando
3. Daughter of Duke Senior
4. Wrote 'As You Like It'
6. A wrestler
8. Court Fool

Created by Puzzlemaker at DiscoveryEducation.com
Selected Scene

The following scene work is included to complement your active exploration of *As You Like It*. The abbreviated scene is relatively short and can be simply staged. The scene below is when Rosalind, still disguised as Ganymede, is in between a love quadrangle — this is from ISF’s Shakespearience edited version. Split the class into groups and ask each of them to perform their own version of the scene. They can pick the time period/theme/location!

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**Rosalind and Orlando onstage**

ROSALIND. If you will be married to-morrow, you shall; and to Rosalind, if you will.

*Enter SILVIUS and PHOEBE*

Look, here comes a lover of mine, and a lover of hers.

PHOEBE. Youth, you have done me much ungentleness
Good shepherd, tell this youth what 'tis to love.

SILVIUS. It is to be all made of sighs and tears;
And so am I for Phebe.

PHOEBE. And I for Ganymede.

ORLANDO. And I for Rosalind.

ROSALIND. And I for no woman.

SILVIUS. It is to be all made of passion,
All humbleness, all patience, and impatience,
And so am I for Phebe.

PHOEBE. And so am I for Ganymede.

ORLANDO. And so am I for Rosalind.

ROSALIND. And so am I for no woman.

SILVIUS. If this be so, why blame you me to love you?

PHOEBE. If this be so, why blame you me to love you?
ROSALIND. Why do you speak too, 'Why blame you me to love you?'

ORLANDO. To her that is not here, nor doth not hear.

ROSALIND. Pray you, no more of this; 'tis like the howling of Irish wolves against the moon.
[To SILVIUS] I will help you if I can.
[To PHOEBE] I would love you if I could.
I will marry you if ever I marry woman, and I'll be married to-morrow.
[To ORLANDO] I will satisfy you if ever I satisfied man, and you shall be married to-morrow.
[To Silvius] I will content you if what pleases you contents you, and you shall be married to-morrow.
So, fare you well; I have left you commands.

SILVIUS. I'll not fail, if I live.

PHOEBE. Nor I.

ORLANDO. Nor I.

Exeunt
Shakespeare was all about sonnets, so much so that he wrote 154 of them! In *As You Like It*, Orlando writes sonnets to Rosalind to express his feelings. Although it is said that they are “a false gallop of verses”, meaning that he’s probably not the best poet, however it is the thought that counts!

**How to Write a Shakespearean Sonnet**

- Must be 14 lines
- Rhyme scheme: ABAB CDCD EFEF GG, which means the last word of the line has to rhyme with the corresponding letter.
  
  Shall I compare thee to a summer’s day? (A)  
  Thou art more lovely and more temperate. (B)  
  Rough winds do shake the darling buds of May, (A)  
  And summer’s lease hath all too short a date. (B)  

- Traditionally written in Iambic Pentameter (10 syllables per line)
  
  Sometime too hot the eye of heaven shines, (10 Syllables)  
  And often is his gold complexion dimm’d; (10 Syllables)  
  And every fair from fair sometime declines, (10 Syllables)  
  By chance or nature’s changing course untrimm’d; (10 Syllables)  

- The structure within the sonnet is typically: a question is posed in the first part of the sonnet, then there is an argument made, and then the last two sentences (the couplet, GG rhyme scheme) is the resolution.
  
  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.
Using what you now know about Shakespearean sonnets, write your very own to post in the forest or classroom (for environmental reasons). It can be about a crush, cheeseburgers, your dog, whatever!
Character Comparison

Compare and contrast two characters in the play. What qualities do they have in common? How are they different? Share: How do these characteristics affect their relationship as well as the overall plot?

expanding the activity:

- After every character has been analyzed by someone in the class, discuss the virtues and faults of the characters.
- Rank the characters from least likeable to most likeable. What qualities did you admire/dislike in these characters?
- What casting choices from the play did you find most effective?
Comics, images, and memes are all quick and easy ways to describe something or tell a story. Below are a couple of examples of some memes that successfully describe characters and plot points in *As You Like It*. At the bottom of the page, create your own comic strip or meme that sums up a scene or idea from *As You Like It*. You can use your vocabulary words, pop culture references, or anything else that helps tell the story or gives insight to a character—Get creative!

**Scene:** ______________________

**Character(s):** ____________________

**expanding the activity:**

Split into groups and create memes for an entire scene! Discuss which elements of your scene are most crucial for showing plot development and how you can tell the story in a new, original way.

https://imgflip.com/memegenerator
Try Your Hand at Shakespeare

The following expressions are a result of William Shakespeare's creativity with words. You may have heard some of them used. Or perhaps you have used them yourself.

<table>
<thead>
<tr>
<th>as luck would have it</th>
<th>green-eyed monster</th>
<th>not slept one wink</th>
</tr>
</thead>
<tbody>
<tr>
<td>as white as driven snow</td>
<td>give the devil his due hold a candle to</td>
<td>one fell swoop</td>
</tr>
<tr>
<td>bag and baggage</td>
<td>it smells to heaven</td>
<td>seen better days</td>
</tr>
<tr>
<td>be all and end all</td>
<td>laugh yourself into stitches</td>
<td>the more fool you</td>
</tr>
<tr>
<td>blinking idiot</td>
<td>laughing stock</td>
<td>too much of a good thing</td>
</tr>
<tr>
<td>budge an inch</td>
<td>make a virtue of necessity</td>
<td>tower of strength</td>
</tr>
<tr>
<td>but me no buts</td>
<td>merry as the day is long</td>
<td>vanish into thin air</td>
</tr>
<tr>
<td>dead as a doornail</td>
<td>my own flesh and blood not a mouse stirring</td>
<td>what the dickens</td>
</tr>
<tr>
<td>elbow room</td>
<td></td>
<td>without rhyme or reason</td>
</tr>
<tr>
<td>for goodness sake</td>
<td>foul play</td>
<td></td>
</tr>
</tbody>
</table>

Try your hand at using some of these phrases to create your own short story or poem.

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
Music is a powerful tool with its ability to convey messages and moods. Now it’s your turn to create the soundtrack to *As You Like It*. Select a scene from the play and pair it with a song that coordinates, whether with direct lyrics or the theme being evoked. Create a mix that represents the various situations and themes of the play—be sure to include theme songs for major players: Orlando, Rosalind, Duke Frederick, Duke Senior, Silvius, Phoebe, Celia, Orlando, Touchstone, Corin, Adam, and Charles. Pair with friends to finish the soundtrack to the rest of the play!

<table>
<thead>
<tr>
<th>Scene Number &amp; Brief Summary of Scene</th>
<th>Key Quote or Dialogue &amp; The Speaker(s)</th>
<th>Song &amp; Specific Lyrics that Coordinate</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>
The bond between Celia and Rosalind is very strong. Celia even goes as far as giving up her fortune to stay by Rosalind’s side.

- Would you go against a parent to stand up for a friend?
- Is there anyone in your life who you can count on to be your Celia?
- Would you give up a million dollars if it meant you could still see this person?

In As You Like It, there is a running theme of comparison and jealousy. Duke Frederick says the people love Rosalind more than Celia, Silvius is overlooked for Ganymede, and Oliver is jealous of his brother Orlando. Because of this jealousy, Oliver treats his brother horribly. In the woods, Orlando finds his brother sleeping under a tree with a lion about to eat him. He turns around to leave twice, but decides to save his brother:

- Have you ever helped someone out even though they had been cruel to you in the past?
- Have you ever felt overlooked by a parent because of a sibling?
- Do you believe what goes around come around, both in the good sense and bad?

In our play when characters go into disguise they feel more able to be themselves. Give examples from the play where the disguise may have made a character braver. Are there any instances in your life where you felt more able to be yourself when no one knew who you were?

What do you think Jaques meant when he said “All the world’s a stage and all the men and women merely players. They have their exits and entrances…”

In the play, Rosalind gets the opportunity to test her crush’s love for her without him knowing it was her. If you had this opportunity, would you take it? Or do you feel it is too untruthful? Or would you not want to know?
Shakespeare’s characters had colorful ways of insulting each other. Channel your inner Phoebe and prepare to duel with your words!

Directions: combineth one word or phrase from each of the columns at the right and addeth “thou” to the beginning.

Use a dictionary to make certain thou knowest the true meaning of thy strong words and thou shalt have the perfect insult to fling at the wretched fools of the opposing team.

**INSULT HURLER:**

_______________________________________

**INSULT:**

Thou __________________________________

_______________________________________

**DEFINITION:**

You ___________________________________

_______________________________________

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>COLUMN B</th>
<th>COLUMN C</th>
</tr>
</thead>
<tbody>
<tr>
<td>bawdy</td>
<td>clay-brained</td>
<td>canker-blossom</td>
</tr>
<tr>
<td>churlish</td>
<td>dog-hearted</td>
<td>clotpole</td>
</tr>
<tr>
<td>distempered</td>
<td>empty-hearted</td>
<td>cutpurse</td>
</tr>
<tr>
<td>fitful</td>
<td>evil-eyed</td>
<td>dogfish</td>
</tr>
<tr>
<td>gnarling</td>
<td>eye-offending</td>
<td>egg-shell</td>
</tr>
<tr>
<td>greasy</td>
<td>fat-kidneyed</td>
<td>gull-catcher</td>
</tr>
<tr>
<td>grizzled</td>
<td>heavy-headed</td>
<td>hedge-pig</td>
</tr>
<tr>
<td>haughty</td>
<td>horn-mad</td>
<td>hempseed</td>
</tr>
<tr>
<td>hideous</td>
<td>ill-breeding</td>
<td>jack-a-nape</td>
</tr>
<tr>
<td>jaded</td>
<td>ill-composed</td>
<td>malkin</td>
</tr>
<tr>
<td>knavish</td>
<td>ill-nurtured</td>
<td>malignancy</td>
</tr>
<tr>
<td>lewd</td>
<td>iron-witted</td>
<td>malt-worm</td>
</tr>
<tr>
<td>peevish</td>
<td>lean-witted</td>
<td>manikin</td>
</tr>
<tr>
<td>pernicious</td>
<td>lily-livered</td>
<td>minimus</td>
</tr>
<tr>
<td>prating</td>
<td>mad-bread</td>
<td>miscreant</td>
</tr>
<tr>
<td>purpled</td>
<td>motley-minded</td>
<td>moldwarp</td>
</tr>
<tr>
<td>queasy</td>
<td>muddy-mettled</td>
<td>nut-hook</td>
</tr>
<tr>
<td>rank</td>
<td>onion-eyed</td>
<td>pantaloon</td>
</tr>
<tr>
<td>reeky</td>
<td>pale-hearted</td>
<td>rabbit-sucker</td>
</tr>
<tr>
<td>roynish</td>
<td>paper-faced</td>
<td>rampallion</td>
</tr>
<tr>
<td>saucy</td>
<td>pinch-spotted</td>
<td>remnant</td>
</tr>
<tr>
<td>sottish</td>
<td>raw-boned</td>
<td>rudesby</td>
</tr>
<tr>
<td>unmuzzled</td>
<td>rug-headed</td>
<td>ruffian</td>
</tr>
<tr>
<td>vacant</td>
<td>rump-fed</td>
<td>scantling</td>
</tr>
<tr>
<td>waggish</td>
<td>shag-eared</td>
<td>scullion</td>
</tr>
<tr>
<td>wanton</td>
<td>shrill-gorged</td>
<td>snipe</td>
</tr>
<tr>
<td>wenching</td>
<td>sour-faced</td>
<td>whipster</td>
</tr>
<tr>
<td>yeasty</td>
<td>weak-hinged</td>
<td>youner</td>
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</tbody>
</table>
Just as much as Shakespeare’s characters were insulting each other, they were wooing each other. Channel your inner Orlando and prepare a compliment to woo your Rosalind.

Directions: combineth one word or phrase from each of the columns at the right and addeth “thou” to the beginning.

Mix and match to find the perfect name for your sweetheart!

Compliment Giver: ______________________________________________________

Compliment: Thou ______________________________________________________

DEFINITION: You ______________________________________________________

https://www.folger.edu/sites/default/files/QuotesScripts_Compliments.pdf
In 2010, the Royal Shakespeare Company used Twitter as a means to bring the story of Romeo and Juliet to the digital age. With the project “Such Tweet Sorrow,” each character had their own Twitter identity and followers could see their story unfold in real time over the course of five weeks. Juliet - aka @julietcap16 - posted her own YouTube videos and advertised her Sweet 16 birthday party on Facebook. Romeo (@romeo_mo) went from tweeting about his Call of Duty obsession to being on the run from the police. Followers could interact with the characters and declare themselves #teammontague or #teamcapulet, sometimes receiving shout-outs from the doomed teenagers!

In a group, take a scene from *As You Like It* and make your own Twitter handles for the characters. Re-tell the action in a way fit for today’s social media!

Check out the real Twitter handles for the characters from *Romeo & Juliet* below:


More information on Royal Shakespeare Company’s “Such Tweet Sorrow” project can be found here: [http://wearemudlark.com/projects/such-tweet-sorrow/](http://wearemudlark.com/projects/such-tweet-sorrow/)
Think like a Critic!

This is your students’ opportunity to express their thoughts and opinions about the performance of *As You Like It* that they just saw! Invite them to think about their experience and answer the following questions:

1. What is the name of your school?
2. Have you ever seen a play before?
3. Would you recommend this play to your friends?
4. Do you think it is important for people to see plays? Why or why not?
5. Was the story of *As You Like It* clear to you?
6. Did you learn something from this play that you did not expect to learn?
7. What was your favorite part of the performance? What did you like about it?
8. Did you have a least favorite part of the performance? Why?
9. Were there any additional aspects of the show that stood out to you (i.e. music, costumes, jokes, etc.)? What did you like most about those aspects of the show?
10. Would you like for Shakespearience to perform at your school again?

Mail your reviews to the Education Department at the Idaho Shakespeare Festival!

expanding the activity

Have your students pretend that they are reviewers for a major newspaper. They can name the newspaper, format their article, add headlines and “photographs,” and display their publications around the classroom!

Theme to Follow:

**Love at First Sight**

Many characters in *As You Like It* fall in love right away. Some of it is mutual and some is more one sided.

- Do you think people can fall in love at first sight?
- Do you think people’s feelings can change?
- What do you think is the most important thing in a relationship?

Theme to follow:

**Change**

In the play many characters experience a ‘change of heart’. Choose a character from the play and provide examples showing how they have changed.

- Do you think people can really change? Or do you believe they will eventually fall back on old habits?
- What do you think it takes to have someone change?
Movies about As You Like It:

Suggested Reading and Viewing Materials

For those students who enjoyed *As You Like It*:  *Much Ado About Nothing*, *Twelfth Night*, *Taming of the Shrew*

Young Adult literature based on Shakespeare:

- **Speak Easy, Speak Love** by McKelle George
- **Shakespeare Makes the Playoffs** by Ron Koertge
- **The Fools Girl** by Celia Rees
- **The Taming of the Drew** by Stephanie Strohm
- **Sea Change** by Aimee Friedmann
- **Juliet Immortal** by Stacey Jay

Different Approaches to Shakespeare:

sources:

https://www.folger.edu/
<a href="https://www.freepik.com/free-photos-vectors/background">Background photo created by rawpixel.com - www.freepik.com</a>
Do you not know I am a woman? When I think I must speak.

Rosalind—As You Like It
The Idaho Shakespeare Festival has evolved into one of the region’s premier, professional theater arts organizations, directly serving over 105,000 individuals annually. It is governed by a volunteer 40-member Board of Trustees, 2 co-equal executives, and a permanent staff of 10 employees. In addition, the Festival operates as an “artistic home” for over 150 artists and production staff, who are employed during the summer and at other times of the year or during the Festival’s spring educational tours.

At the organization’s core is its outdoor summer season which presents classical repertory, focusing on the plays of William Shakespeare, in addition to some contemporary works and musicals. The Festival’s Amphitheater and Reserve, now entering its 22nd year of operation, is the venue for over 63,000 audience members who come to Boise from across Idaho and increasingly from other states and countries.

In addition to its seasonal productions, the Idaho Shakespeare Festival provides theater arts programming integrated into the curricula of approximately 80% of the school districts in Idaho, as well as serving parts of Oregon and Nevada. Through its school tours, Shakespearience and Idaho Theater for Youth, the Festival annually reaches over 50,000 children at all grade levels, particularly focusing on children in remote and rural communities.

ISF’s School of Theater exemplifies the Festival’s attempts to foster life-long learning and appreciation of the theater, providing ongoing classes for students ranging in age from preschool to adult, with the Summer Apprentice Program and Residencies offered for extended theatrical training. As part of ISF’s educational outreach, the Festival donates tickets to over 100 non-profit and student groups, has created a special Access Program for both students and low-income groups in the community, and now makes low-cost access possible for children and young adults throughout the summer season with student subscription packages.

Festival staff members also participate in the community, serving on boards and assisting the activities not only of local and regional organizations, but also participating at a national level, where Charles Fee is head of the Great Lakes Theater (Cleveland) and Lake Tahoe Shakespeare Festival (Nevada) and Mark Hofflund served a presidential appointment to the National Council on the Arts (Washington, D.C.). Both Festival executives have been community leaders in Idaho for the better part of two decades, and both maintain fulltime residency with their families in Boise.