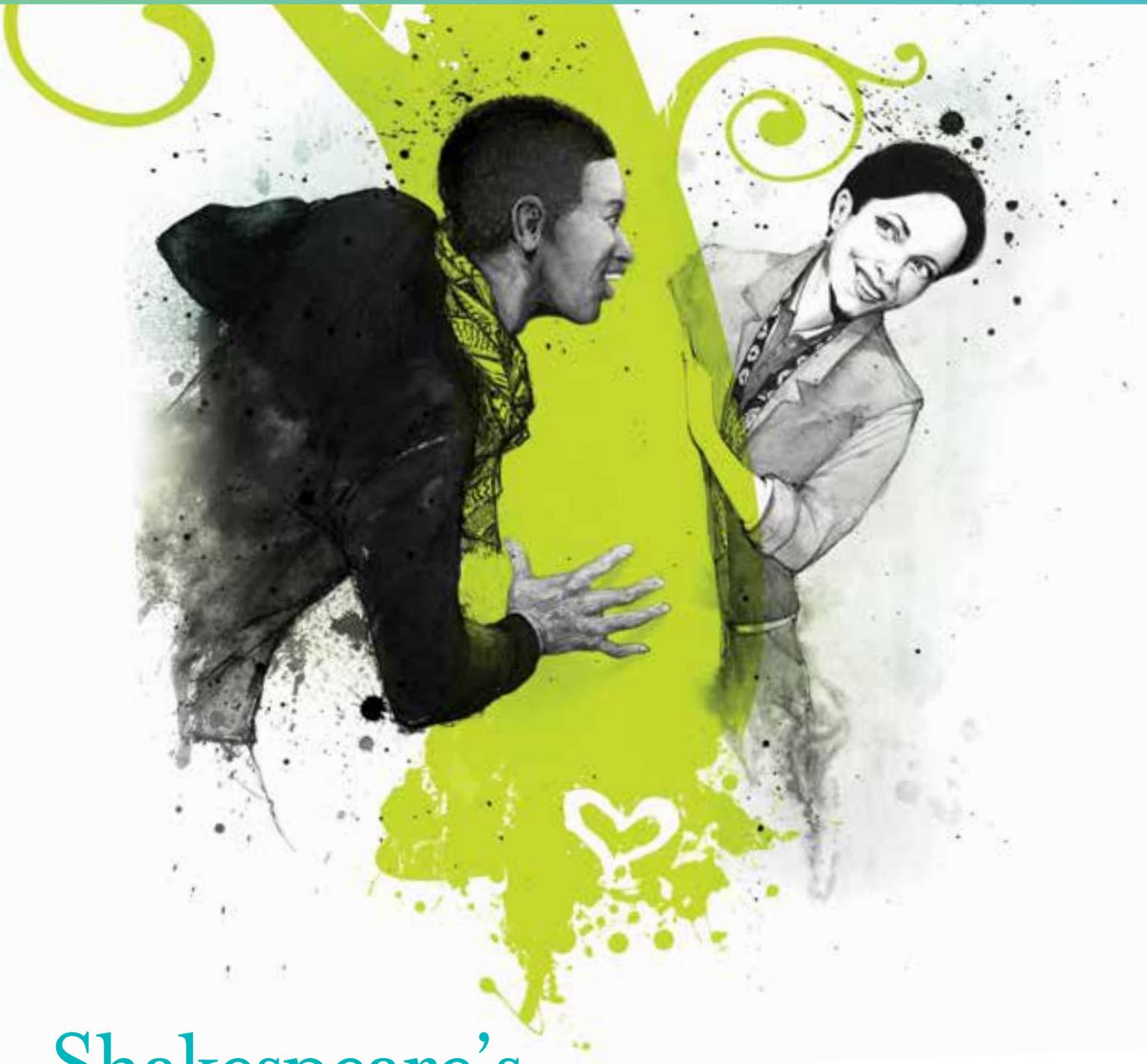


INSIDE OUT

A STUDY GUIDE FOR EDUCATORS



Shakespeare's

As You Like It

AS YOU LIKE IT SYNOPSIS

“The little foolery that wise men have makes a great show”.

As You Like It, I, ii, 97.

Duke Frederick has wrested power from his brother, Duke Senior, and banished him from court. Duke Senior finds refuge in the Forest of Arden, where a new court has been established under Nature’s laws. Duke Senior finds, instead of false flattery and corruption, “tongues in trees, books in running brooks/Sermons in stones and good in everything.” (II, i, 12). Meanwhile, back at Frederick’s court, Orlando sees Duke Senior’s daughter, Rosalind, and falls head-over-heels in love. Duke Frederick exiles Rosalind from court, and she flees with her best friend Celia to join her father in the forest. They also take Touchstone, a jester, along with them. The girls disguise themselves for the trip—Celia as a country girl, Aliena, and Rosalind as a young man, Ganymede. In the forest, Rosalind finds the love-struck Orlando, and, as Ganymede, offers to tutor him, thus allowing her the pleasure of mocking his love while teaching him how to love at the same time. In contrast to the play’s several lovers, which include the jester Touchstone, is the melancholy courtier Jacques, doubtful of the joys of human society. Love and loyalty, however, dispel these clouds of uncertainty, and the play ends with a quadruple wedding celebration and the reformation of Duke Frederick.



INSIDE OUT

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Douglas Langworthy Editor
Sally Gass Contributing Writer
David Saphier Education Contributor

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WILLIAM SHAKESPEARE: AN ENCAPSULATED BIOGRAPHY

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

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

There is great conjecture about Shakespeare's childhood years, especially regarding his education. Scholars surmise that Shakespeare attended the free grammar school in Stratford, which at the time had a reputation to rival Eton. While there are no records extant to prove this claim, Shakespeare's knowledge of Latin and Classical Greek would tend to support this theory. In addition, Shakespeare's first biographer, Nicholas Rowe (1674-1718), wrote that John Shakespeare had placed William "for some time in a free school".¹ John Shakespeare, as a Stratford official, would have been granted a waiver of tuition for his son. As the records do not exist, we do not know how long William attended the school, but certainly the literary quality of his works suggest a solid education. What is certain is that William Shakespeare never went on to university schooling, which has stirred some of the debate concerning the authorship of his works.

The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time and Anne was 26 —and pregnant. Their first daughter, Susanna, was born on May 26, 1583. The couple later had

twins, Hamnet and Judith, born February 2, 1585 and christened at Holy Trinity. Hamnet died at the age of 11, on August 11, 1596.

For seven years, William Shakespeare effectively disappears from all records, turning up in London circa 1592. This fact has sparked as much controversy about Shakespeare's life as other any period. Rowe notes that young Shakespeare was quite fond of poaching and may have had to flee Stratford after an incident with Sir Thomas Lucy, whose lands he allegedly hunted. There is also rumor of Shakespeare working as an assistant schoolmaster in Lancashire for a time, though this is circumstantial at best. It is estimated that Shakespeare arrived in London around 1588 and began to establish himself as an actor and playwright. Evidently, Shakespeare was envied early on for his talent, as related by the critical attack of Robert Greene, a London playwright, in 1592:

"—an upstart crow, beautified with our feathers, that with his Tiger's heart wrapped in a player's hide, supposes he is as well able to bombast out a blank verse as the best of you: and being an absolute Johannes factotum, is in his own conceit the only Shakescene in the country."²

Greene's bombast notwithstanding, Shakespeare must have shown considerable promise. By 1594, he was not only acting and writing for the Lord Chamberlain's Men (called the King's Men after the ascension of James I in 1603), but was a managing partner in the operation as well. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain's Men became a favorite London troupe, patronized by royalty as well as by the theatre-going public. When the plague forced theatre closings in the mid-1590's, Shakespeare and his company made plans for the Globe Theatre in the Bankside district, which was across the river from London proper.

Shakespeare's success is apparent when studied against other playwrights of this age. His company was the most successful in London in his day. He had plays published and sold in octavo editions,

or “penny-copies” to the more literate of his audiences. It is noted that never before had a playwright enjoyed sufficient acclaim to see his works published and sold as popular literature in the midst of his career. While Shakespeare could not be accounted as wealthy by London standards, his success allowed him to purchase New House in Stratford and retire there in comfort in 1611.

William Shakespeare wrote his will in 1611, bequeathing his properties to his daughter Susanna (married in 1607 to Dr. John Hall). To his surviving daughter Judith, he left 300 pounds, and to his wife Anne he left “my second best bed”. William Shakespeare may have died on his birthday, April 23, 1616. This is probably

more of a romantic myth than reality, but Shakespeare was interred at Holy Trinity in Stratford on April 25. In 1623 two working companions of Shakespeare from the Lord Chamberlain’s Men, John Heminges and Henry Condell, printed the First Folio edition of the Collected Works, of which half the plays contained therein were previously unpublished. The First Folio also contained Shakespeare’s sonnets.

William Shakespeare’s legacy is a body of work that will never again be equaled in Western civilization. His words have endured for 400 years and still reach across the centuries as powerfully as ever.

www.bardweb

ibid.

<http://www.bardweb.net/man.html>

WHO’S WHO IN THE PLAY

The Court

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

Celia is the daughter of Duke Frederick. She flees court with Rosalind, her cousin and dearest friend, disguised as a lowly country girl.

Touchstone is a witty clown in the court of Duke Frederick. Rosalind and Celia convince him to flee with them into the forest.

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

The Banished

Duke Senior is the rightful duke who has been usurped by his younger brother, Frederick, and is living in the Forest of Arden.

Rosalind, daughter of Duke Senior, is also banished to the forest by Duke Frederick. She dresses as a man in order to escape and maintains the disguise once in the country.

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

Amiens is another lord who attends Duke Senior in the forest.

The Family of Sir Rowland de Boys

Oliver is the oldest son of Sir Rowland and controls the estate. He refuses to give Orlando the proper money or education and tries to have him killed.

Jacques de Boys, the middle son of Sir Rowland, is away at school.

Orlando is the youngest son of Sir Rowland. While at the court of Duke Frederick, he falls in love with Rosalind, but is forced to flee into the country.

The Country Folk

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

Phoebe is a shepherdess who scorns the love of Silvius, but falls in love with the disguised Rosalind.

Corin is an old shepherd.

Audrey is a shepherdess whom Touchstone falls in love with; they are soon engaged to be married.

William is a countryman who is also in love with Audrey.

Sir Oliver Martext is a clergyman who tries to marry Touchstone and Audrey.

SHAKESPEARE'S SOURCES FOR *AS YOU LIKE IT*

One of the sources for the play was most likely *Rosalynde: Eupheus Golden Legacie*, a novel written by Thomas Lodge, published in 1590. An introductory remark in Lodge's text is "if you like it, so," and this may account for Shakespeare's choice of title. *Rosalynde* is a pastoral romance, based on an earlier poem, *The Coke's Tale of Gamelyn* and Shakespeare borrowed the characters of Rosalind, Celia, Phoebe, Corin and Silvius, inventing the characters of Touchstone, Jacques, Amiens, Audrey and William to facilitate a parody of the traditional and conventional pastoral romance. The pastoral genre, which takes place in the country, is Greek in origin, beginning with the *Idylls* of Theocritus, but was used by writers throughout the centuries.

Shakespeare may also have been inspired to write the play in response to the popularity of Robin Hood plays in the late 1590s. At least two lost plays

also concerned Robin Hood themes—*A Pleasant Pastoral Comedy of Robin Hood and Little John* (1594) and *Robin Hood's Pen'orths* (1600-1601); other plays were staged but the titles have not survived. In *As You Like It*, Charles compares Duke Senior and his merry men to "the old Robin Hood of England." (I.i, 112).

The myth of the golden age in the opening book of Ovid's *Metamorphosis* may lurk behind Shakespeare's depiction of the Forest of Arden. Not only does Charles liken Arden to the "golden world" (I, i, 114), but also Touchstone refers to the Roman poet. The Forest was probably influenced by Shakespeare's own experience of rural life in and around Stratford-on-Avon.

Lynch, Stephen J. *As You Like It: a Guide to the Play*. London: Greenwood Press, 2003.

Mabillard, Amanda. *Shakespeare's Sources for As You Like It*. Shakespeare Online. 18 Dec. 2000. <http://www.shakespeareonline.com/sources/ay/sources.htm>;

THEMES IN *AS YOU LIKE IT*

"Are not these woods more free from peril than the envious court?"

As You Like It. II, I,2.

Shakespeare's themes are often expressed in terms of oppositions or conflicting values. This play is no exception. Running through the play is the contrast between the natural (free, spontaneous, wholesome) and the artificial (constrained, calculated). The clash between two ways of life is seen on several levels. On the social level, the difference is between civilized society (the court) versus simpler living (the green pastures and the forest). In terms of family relations, sibling relations are key sources of conflict, such as the rivalry between Orlando and Oliver and Duke Senior and Duke Frederick. Finally, on the personal level are the contrasts between courtships which are based upon genuine emotion (Orlando and Rosalind) and those that are formalized affairs (Silvius and Phoebe).

There is a distinction in the play between those who are fools and

those who are foolish. Touchstone is an exemplary fool; he is witty and his comments are wise and apt. On the other hand, Jacques exhibits foolishness. He wants to become a fool, but is cynical, stubborn and out of place in the forest. In the end, he retreats with Duke Frederick into a monastic existence.

Each pair of lovers demonstrates a different approach to love. Silvius' love for Phoebe is stereotypical of a lover who worships an unreachable beloved to an absurd degree. Touchstone and Audrey are examples of purely physical love. With Rosalind and Orlando, Shakespeare tries to show what love should be. Rosalind tries to teach Orlando how to love before she submits to him; she teaches him how to be realistic about love—and marriage.

<http://www.litcharts.com/lit/as-you-like-it/themes>

<http://nationalplayers.tripod.com/presenters/info/Tour60/StudyGuides-AYLI.pdf>.

Schoenbaum, S. *As You Like It: An Outline Guide to the Play*. New York, NY: Barnes and Noble, 1976.

PASTORAL COMEDIES

As You Like It was probably written around 1598-1600 during the last years of Queen Elizabeth's I reign. The play belongs to the literary style known as "pastoral" which had its roots in the literature of ancient Greece, came into its own in Roman antiquity and continued as a literary mode through Shakespeare's time and long after. Typically, a pastoral story revolves around exiles from court who flee to the countryside where they often disguise themselves as shepherds. The most important concern of the pastoral mode is comparing the worth of the natural world, represented by the countryside, to the world built by humans, which contains the joys of art and the city as well as the inequities of a rigid social structure. Pastoral literature, then, serves as a form for social criticism.

In *As You Like It*, Shakespeare develops many of the traditional features and concerns of the pastoral genre. This comedy examines the corruption of

court life and pokes fun at one of humankind's greatest struggles: the conventions of romantic love. The play's venture into pastoral traditions leads to an examination of rather simple rivalries: court versus country, realism versus romance, reason versus mindlessness, young versus old and those who are born into nobility versus those who are not. *As You Like It* offers a number of choices and possibilities. In the play one thing does not cancel out another, the play manages to offer both social critique and social affirmation.

Hunt, Maurice. *Shakespeare's As You Like It: Late Elizabethan Culture and Literary Representation*. New York, NY: Palgrave MacMillan, 2008.

<http://www.sparknotes.com/Shakespeare/asyoulikeit/context.html>

<http://ola.calpoly.edu/~dschwart/engl/339/pastoral.html>

ELIZABETHAN FOOLS

"When we are born, we cry that we are come To this great stage of fools."

King Lear, V,vi, 157.

Fools or jesters were a familiar sight in courts of Renaissance princes and nobles. By Queen Elizabeth's time, the fool had become a well-known stage character.

Fools were classified into two categories. "Natural fools" were those who were mentally challenged or physically disabled. "Artificial fools" deliberately acted simple, odd or eccentric in order to entertain an audience or give advice.

Shakespeare developed fools into major characters in his many of plays. They went beyond comic relief; fools

began to address themes of love, psychic turmoil, death and other Shakespearean themes. The arrival of Robert Armin in 1599 to Shakespeare's company began a clear shift in the character of the fool. Armin's influence is seen in the creation of *Touchstone*, for he sings, acts as a commentator on all human existence and is a parodist when he attacks the pastoral tradition. When Duke Senior speaks of his exile as if it were a vacation, *Touchstone* destroys this romantic notion by complaining about his walk through the forest. In his remarks, he makes others look good by comparing their lives to his. As his name implies, he has "the ability to sift through the alloys of pastoral life and find the gold of reality."¹

CHARACTERS IN THE PLAY

Shakespeare's Fools

Touchstone in *As You Like It*.

The Fool in *King Lear*.

Trinculo in *The Tempest*.

Feste in *Twelfth Night*

The Gravediggers in *Hamlet*.

Grumio in *The Taming of the Shrew*.

The Porter in *MacBeth*.

Mercutio in *Romeo and Juliet*.

1. [www.lagrange.edu/Fooling Around pdf](http://www.lagrange.edu/Fooling%20Around.pdf).

<http://internetshakespeare.uvc.ca/library/SLT/society/courtlife/fools.html>

<http://www.sparknotes.com/Shakespeare/asyoulikeit/context.html>.

[http://www.lagrange.edu/resources/pdf/citations/English/Fooling Around pdf](http://www.lagrange.edu/resources/pdf/citations/English/Fooling%20Around.pdf).

http://en.wikipedia.org/wiki/Shakespearean_fool.

THE FOREST IN SHAKESPEARE'S PLAYS

Elizabethans described forests as large areas governed by a different set of laws; they could include marshes, bog, fen, pasture, cultivated land and woodland. Famously, Shakespeare made the “moving” of a woodland a pivotal part in *Macbeth* when Birnam wood “moves” to Dunsinane as soldiers use branches as camouflage in the assault on Macbeth’s castle. But the playwright used woodland settings in many other plays so that the forest carries deeply symbolic meanings. It is a place where a person can explore opposites (natural versus civilized); a place where one can escape for a while and a temporary relief from a rigid order to which one must return.

In 1600, about a third of Britain was covered in forests; especially in the summer they would have been enjoyed by the commoners so Shakespeare’s listeners would have been aware of the natural world. The Elizabethan theatre would have been largely outdoors just as the reconstructed Globe Theatre in London.

The Forest of Arden is a place of refuge from the hypocrisy, deceit and corruption of the court. Arden is a state of mind, a fictitious place that exists in the imagination. In Stephen Lynch’s book *As You Like It: An Outline Guide to the Play*, he describes the Forest of Arden as an area of mixed pasture and woods with scattered villages, according to 16th century maps. “Arden is not Eden or a better world, but rather a harsh testing ground in which characters are reformed and prepared for reentry into the court world.”¹ Thus, Arden functions not as a golden alternative to the corrupt world at court, but as a proving ground of wind, winter and misfortune in which human beings are tested and strengthened.

1. Lynch, p. 109.

<http://www.woodland.co.uk/blog/art-and-craft/woodlands-and-forests-in-shakespeare-s-plays/>

Lynch, Stephen J. *As You Like It: an Outline Guide to the Play*. London: Greenwood Press, 2003.

PANTS ROLES IN SHAKESPEARE'S PLAYS

“To be a girl/Playing a girl/
Who’s playing a boy/
Who’s just trying to make/
His/her way in the world.”

Folger Shakespeare Theatre

A trouser role is when an actress appears in male clothing to impersonate a male character. Rosalind in *As You Like It* slips into pantaloons to escape to the Forest of Arden with her cousin Celia. Imogen dresses as a man in *Cymbeline* to travel to find her beloved Posthumus. In *Two Gentlemen of Verona*, Julia steps into a pair of trousers to follow her Proteus while he visits his friend abroad—only to find out that her beloved is duplicitous. Portia dons a lawyer’s robe in *The Merchant of Venice* to represent her new husband’s best friend in legal proceedings. Finally, in *A Winter’s Tale*, Perdita gets decked out in drawers to travel with Florizel and is eventually reunited with her true father and mother.

In all of these examples, pants serve as a disguise of safety for the females who wear them— a shield and a mask donned for protection and obscurity. However, it is in this costume that these women are empowered, freed to give expression to a secret part of themselves. “In pants “she” can leave the constraints of female propriety behind and woo in her own words, be the pursuer instead of the pursued, argue equally, speak masterfully, live bravely and explore the various forests of Shakespeare’s imagination.”¹

When Shakespeare was writing his plays, he was writing for a company of men. It was illegal for women to be on stage. So all this empowering and amusing “cross-dressing” was being done by a young male actor.

1. folger theatre.wordpress.com

<http://folgertheatre.wordpress.com/2013/05/31/the-role-of-pants-in-pants-roles/>

THE ROLE OF ROSALIND IN *AS YOU LIKE IT*

O wonderful, wonderful, and most wonderful, wonderful
And yet again, wonderful, and after that,
out of all hoping.”

As You Like It, III,ii, 205.

Rosalind is one of Shakespeare’s most recognized heroines. It is the largest role of all of Shakespeare’s female characters. Admired for her intelligence, quick wit and beauty, she dominates the stage. Rosalind has been played by various notable actresses including Elizabeth Bergner in the 1936 film opposite Laurence Olivier. Katherine Hepburn portrayed Rosalind on the Broadway stage in 1950. Vanessa Redgrave rose to fame playing the part in 1960 with the Royal Shakespeare Company. “Dressed in a short sleeve shirt, denim breeches and a worker’s cap, she projected a contemporary air of freedom and liberation.”¹ In 1973, a 39 year old Eileen Atkins played the part, while Helen Mirren played her in the 1978 BBC version. Helena Bonham Carter voiced the part

in the 2000 BBC Radio 4 version. In Kenneth Branagh’s 2006 film adaptation, Bryce Dallas Howard played Rosalind. Adrian Lester won a Time Out Award for his performance as Rosalind in Cheek By Jowl’s 1991 all male production of *As You Like It*. A male actor in the role underlines the confusion of gender roles within the play: at one point, a male actor is playing a woman who is pretending to be a man acting the part of a woman.

Rosalind is empowered by her disguise. She does most of the talking in the play; makes fun of Orlando; challenges his claim of love; refuses to describe women’s faults; tells Orlando what to do and tries to teach him how to love.

1. Lynch p. 146

<http://folgertheatre.wordpress.com/2013/05/31/the-role-of-pants-in-pants-role>

www.pbs.org/wnet/shakespeareuncovered/files/20113/01/women-roles-lesson-plan.pdf

Lynch, Stephen J. *As You Like It: An Outline Guide to the Play*. London: Greenwood Press, 2003.

STUDY QUESTIONS

Pre-Performance Questions

- 1) Have you ever pretended to be someone else to get what you want? Do we do outlandish things to achieve our objective? Does everything always work out for the best?
- 2) Do you believe in love at first sight? What are the benefits and problems that may arise from your belief in love at first sight? What is the difference between love and infatuation?
- 3) What qualities does a heroine have in a story? In what ways are the qualities similar or different than a hero?

Post-Performance Questions

- 1) What is the significance of the setting in this production? How does it reinforce the story?
- 2) What are the similarities and differences between the court and the forest? How are the inhabitants portrayed in each locale?
- 3) Why does Celia join Rosalind in her banishment? Does Celia fully commit to the role-playing?
- 4) What does this play say about siblings and how they treat each other?
- 5) How would you characterize the love stories in the play? How do the relationships change in the story?
- 6) What does this play say about gender and the role of gender in society?
- 7) How is status portrayed in the play? Does status change with the location of the groups?
- 8) Jacques makes a metaphor comparing the stage to life. What does this monologue say about role-playing and human nature? Do you agree or disagree with Jacques speech?
- 9) How does the wrestling match at the beginning of the play mirror the relationship of Silvius and Phoebe?
- 10) How do the characters show transformation in the play? Which characters transform and how do they show this change? Are there any characters that do not change, and why do you think this is?
- 11) How do you think the love stories end for the different characters? Are all things resolved or do we see some problems on the horizon?

ACTIVITIES

Love letters

Write a love letter from one character to another in the play. Describe your feelings, your hopes, how the other treats you and what you desire from the relationship. Which form of language will you use? What happens if we change these into tweets or status updates?

Challenge - write your love letter as a Sonnet.

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

Colorado Writing PG: Write with clear focus, coherent organization, sufficient elaboration, and detail.

Metaphor for life

Below, Jaques uses theatre as his metaphor for life. What would you use? Pick something you love and use it as a metaphor for life. i.e. Fashion, Sports, Cooking, Music, Science, Video Games. Use the format to replace the words to help yourself on the way.

JAQUES

All the world's a _____,
And all the _____ and _____ merely _____:
They have their _____ and their _____;
And one _____ in his time _____ many _____,
His _____ being _____. As, first the _____,

And then the _____

Last _____ of all,
That ends this strange eventful history,
Is _____.

Colorado Reading PG: Evaluate how an author uses words to create mental imagery, suggest mood, and set tone.

Colorado Writing PG: Implement the writing process successfully to plan, revise, and edit written work.

Character Mapping

This activity looks at the internal and external characteristics of a certain character. Start with a circle in the middle of a piece of paper. As there will be writing inside and outside the circle, be careful to leave space. At the top of the page, either place a generic title such as “Suitor,” “Clown,” etc. or the name of a character from the play. If this activity is played before seeing the production, start with generic titles.

Inside the circle, write descriptive words, phrases, or draw pictures that describe the characters’ perceptions of themselves. These descriptions are traits that we know and are the essential characteristics and also those that cannot be changed. For example, Rosalind is female, the daughter of Duke Senior and disguises herself as Ganymede.

Outside the circle, write descriptive words to describe how the characters are perceived by the other characters. These would be immediate qualities that are obvious or those traits that characterize the character.

After seeing the production or reading the text, create another circle for a specific character. For example, if the character is Rosalind, in the circle, write quotes that Rosalind uses to describe herself. On the outside of the circle, write quotes that the other characters use to describe her.

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

Colorado Writing PG: Write with clear focus, coherent organization, sufficient elaboration, and detail.

Colorado Drama and Theatre Arts PG: Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles.

The Dating Game

- 1) Divide the class into smaller groups. Each group will focus on one character from the play *As You Like It* and will create both a dating profile of the character and a list of potential questions for their suitors.
- 2) To create the dating profile, start with information that you know from the text or from the performance about the character. This would include how the character describes themselves or what others characters say about them. List some of the characters mannerisms and characteristics. Create some fictional facts about the character to fill in some of the blanks about likes and dislikes.
- 3) With your group, create a list of three or more questions that the chosen character would ask to potential suitors. What information would they like to gather about the other characters? What questions could they ask that are designed to explore, compare and contrast what the other character may have in common with them?
- 4) Once the profiles and questions have been created, share the information by choosing a representative from the group to play the character and have them ask the questions to the other representative and answer the questions to the best of their ability.
- 5) Discuss what questions and answers surprised them and which questions and answers they agree or disagree.

Colorado Writing PG: Articulate the position of self and others using experiential and material logic.

Colorado Drama and Theatre Arts PG: Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles.

UNFORGETTABLE EXPERIENCES

Make your experience unforgettable when you join us for one of these insightful, educational events:

Insider Perspectives

Get an exclusive insider's perspective of each play when you join us for a professionally-moderated discussion with our creative team. Held at The Jones at Speer & Arapahoe. Free.
Sep 25 | 6pm

Theatre Thursday

Jump-start your weekend with fun. Your ticket to *Lookingglass Alice* for Theatre Thursday includes a cocktail and live music.
Oct 8 | 5:30pm

Talkback with the Higher Education Advisory Council

Participate in a topical discussion led by members of our academic community held directly after select performances. Free.
Oct 11 | Post-Show

Theatre & Theology Talkbacks

Join Pastor Dan Bollman of the Rocky Mountain Evangelical Lutheran Synod to examine each show through a theological lens directly after select performances. Free.
Oct 13 | Post-Show

Talkbacks with the Cast

Join a fun and engaging discussion with the actors directly after select performances. Free.
Oct 25 | Post-Show

WANT TO KNOW MORE?

The Denver Public Library recommends:

Read!

As You Like It : Manga Shakespeare Series, adapted by Richard Appignanesi

You've seen the show, now read the comic book! Appignanesi's modern adaptation includes imaginative illustration in the style of Japanese manga while still showcasing Shakespeare's original and beautiful language.

Watch!

Much Ado about Nothing (Lionsgate 2012)

Joss Whedon (of *Buffy the Vampire Slayer* and *Firefly* fame) brings this other classic Shakespearean romantic comedy new life in this contemporary revision. Like *As You Like It*, this film brings a comedic and occasionally absurd view of what love is through the story of the Benedick and Beatrice. Deception, court politics and mischief abound.

Listen!

Something Rotten!: A Very New Musical (Ghostlight Records 2015)

This Tony Award nominated musical comedy is set during a time when William Shakespeare was the biggest rock star of the theater industry. But what about the lesser known companies in the competition? Nick and Nigel Bottom are owners of a struggling theater in the year 1595, right at the end of the renaissance. When a mysterious stranger appears to audition for their show, "Omlette: The Musical", what do they have to lose?

Download!

Shakespeare: The World as Stage by Bill Bryson

With as much has been written and discussed about Shakespeare, there are still very few concrete and specific details about his life. Bryson brings his signature skepticism and wit to explore what we do and don't already know about the Bard. From early scholars' work to Washington DC (where the world's largest collection of First Folios exists) Bryson takes readers on a tour of a subject that is at once as elusive as it is familiar.



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