

AS YOU LIKE IT

Study Guide - 2011 Season Production



A Message from the Director

IN stark contrast to *Hamlet*, *As You Like It* is a play about the metamorphosis of the self.

A young woman, Rosalind, is able to discover what love truly is by pretending to be someone else, the boy Ganymede. Through playing she becomes more and more expansive, bolder and more fully herself.

Inspiration for the physical production of *As You Like It* came from stories like *The Chronicles of Narnia*, *Through the Looking Glass*, and *Coraline*. A door is opened into another world and the characters

are transformed by encountering what is “down the rabbit hole.”

The forest in Shakespeare’s plays is always a place of transformation, a freeing of the self from rigid societal and parental bonds in order to find an authentic self. With that in mind, we have made our forest into a whimsical playground where objects, clothes, sound, light and color are literally transformed from what they are in the court. Through imaginative play, the characters transform themselves.

Thank you for celebrating the human spirit with us!



Carmen Khan



Contents

Shakespeare's Life and Times.....	4
What Did Shakespeare Look Like?	4
Shakespeare Portrait Gallery.....	5
The Elizabethan Theatre	6
Plot Synopsis	7
<i>As You Like It</i> on Screen.....	10
Meet the Cast.....	11
Meet the Production Team.....	12
Before and After the Performance.....	13
Word Clouds	14
Resources.....	15

Shakespeare's Life and Times

There is very little actually known about William Shakespeare. However, more is known about him than most dramatists from the period. He was christened on April 26, 1564 and his birth date is historically attributed to April 23, 1564. He was the eldest of John Shakespeare and Mary Arden. He was born and raised in Stratford-upon-Avon, a market town approximately ninety miles northwest of London. His father was a glover, wool trader and money lender, who became the town's Bailiff (Mayor) in 1582. Shakespeare most likely attended the town's grammar school where he was instructed in Latin and studied the Classics.

In November of 1582 he married Anne Hathaway. In May, 1583 their first child, Susanna, was born. Two years later, Hamnet and Judith, fraternal twins, were born.

There is no record of Shakespeare's early career. At some point he went to London and began working as an actor and playwright. By 1595 Shakespeare was a shareholder in The Lord Chamberlain's Men (later called the King's Men). In 1596 his son Hamnet died.

In the years that followed, Shakespeare's plays were written, performed and many of them printed. In 1597, he purchased New Place, the second largest home in Stratford. In 1616, Shakespeare died, reportedly on his birthday. He is buried in Holy Trinity church, the same place where he was christened 52 years prior.

The exact number of plays penned by Shakespeare is debated. Much scholarly work is being done in the field of Shakespeare Textual Studies to determine which plays were solely authored by Shakespeare and which were co-authored. However, most agree that Shakespeare wrote 38 plays, 5 long poems and 154 sonnets.

What Did Shakespeare Look Like?

Until recently, there was not even a clear idea of what Shakespeare looked like. The most accurate depictions were an engraving and a bust, both made after his death. One painting was believed to have been done during his lifetime, but research has since shown that the painting was altered, leaving scholars and lovers of the Bard still wondering.

Then in 2006 an amazing discovery was made.

While touring the exhibit "Searching for Shakespeare" at The National Portrait Gallery in London, Alec Cobbe saw the famed "false painting" and realized that it bore a striking resemblance to a painting that had been in his family's collection since the 18th century. Scholars and historians feverishly compared Cobbe's painting to the engraving that was made for the First Folio (the first printed collection of Shakespeare's plays in 1623).

Historically, engravings were copied from actual paintings. The similarity was remarkable. Moreover, the painting bears a Latin inscription that is a quote from the Roman poet, Horace, to another poet, indicating the profession of the painting's subject. Lastly, perhaps the most convincing piece of evidence, Cobbe is a distant relative of Henry Wriothesley, the 3rd Earl of Southampton, Shakespeare's patron. Wriothesley is arguably the person in Shakespeare's life who would have had the means and interest to commission such a portrait. Further scientific testing has been done to the painting to authenticate its date.

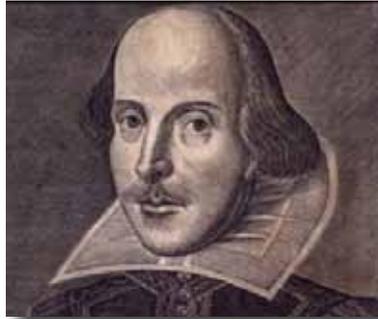


In 2009, the Shakespeare Birthplace Trust in Stratford-upon-Avon announced that the "Cobbe Portrait" (as the painting is now called) is the only likeness we have from Shakespeare's lifetime.

Shakespeare Portrait Gallery



Grafton Portrait, 1588. The year is within Shakespeare's lifetime, however, the clothes are most likely too expensive for what Shakespeare would have been able to afford when he was 24 years old.



Engraving by Martin Droeshout, 1623. Until recently, considered the most accurate likeness of Shakespeare during his life, even though it was commissioned for the publication of the First Folio, seven years after his death.



Chandos Portrait, 1623 or 1610.



*Marble Bust, 1620?
Shakespeare died in 1616.*



Sanders Portrait, 1603. Labeled as Shakespeare. John Sanders, was an actor in Shakespeare's company, so the painter knew Shakespeare. However, the subject looks younger than Shakespeare would have been at that time, and there is not a strong likenesses to the other more reputable paintings.



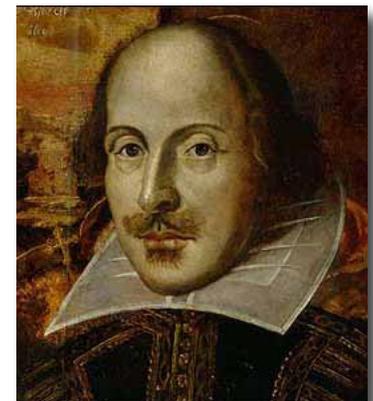
Soest Portrait, 1660



Janssen Portrait, c. 1610. The one that was based on the Cobbe portrait. It was altered in 1770 to look more like Shakespeare (i.e. the Droeshout engraving) by making him bald. It has since been restored to its original state.



*Artist Unknown, 1700.
Based on the Chandos Portrait.*



Flower Portrait, 1800s. Based on the Droeshout engraving. The painting was made over top of one that was painted in 1609.

The Elizabethan Theatre



detail of 1647 map of London

The writers of the Elizabethan era worked in a very different way than playwrights today. Instead of producing a play independently, they were first required to present a company with their idea for a plot. The leading actors and managers would then decide whether they liked it or not, and offer a down payment for its completion.

This close relationship between the writer and the performers meant that writers created their characters with certain actors in mind. For example, knowing that Richard Burbage was the Chamberlain's leading man, and that he had a good memory for long scripts, Shakespeare created the parts of Richard III and Hamlet for him. And as the actor grew older, Shakespeare made his characters more mature. There was a large gap between the young Desdemona and the aging Othello.

When Shakespeare finished a play it was not distributed to the actors in books. Instead, each player received his own 'role,' which was a long sheet of parchment with his lines written on it. This meant that he would not see who else was going to be on the stage until they actually rehearsed the scene. How strange we would find this today when, reading a play for the first time, we were unable to flick through the pages of a scene to see who entered when, and what happened next.

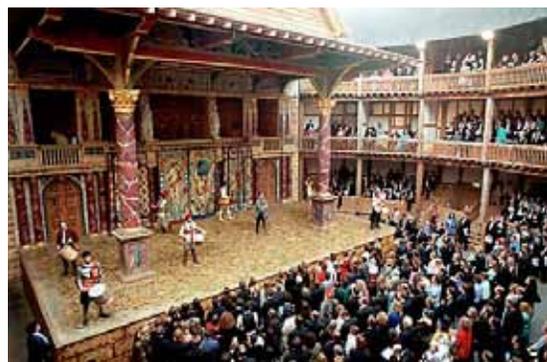
Rehearsals were used to sort out the details not specified in the script. Entrances, exits,

costumes, and songs were all expected to be filled in by the actors. There was an area behind the stage called the tiring house, which was used for changing costume during the play. The actors prided themselves on the accessories they wore, and the company even bought clothes from Lords and Knights, to wear upon the stage.

In 1599, a Swiss visitor called Thomas Platter saw the Lord Chamberlain's production of *Julius Caesar* and reported that "the actors are most expensively and elaborately costumed." Performed on September 21st, it may have been the first production shown at the Globe (which had been constructed earlier that year). Constructed out of timber from their previous playhouse "The Theatre," it could house up to 3000 spectators and was the most magnificent venue London had ever seen.

The stage was covered in straw and measured approximately 43 ft in width by 27 ft in depth, with the audience standing on all three sides. The wall at the back of the stage had a door on both sides for entrances and exits, and a central opening that was normally covered with hangings. Above the stage there was a trapdoor and a windlass for lowering performers down to the stage and, on the stage itself, there was a trapdoor for surprise appearances of witches and the like.

Source: The Royal Shakespeare Company: www.rsc.org.uk



the new "Shakespeare's Globe," built in 1996, a few blocks from the site of the original Globe in London

Plot Synopsis

Orlando, youngest son of Sir Roland de Boys, bemoans his older brother, Oliver's, neglect of his education and training as a gentleman. Orlando asks for the inheritance bequeathed to him by his deceased Father so that he can leave home and pursue his own betterment. Oliver agrees, but he secretly plans to have his brother killed by Duke Frederick's court wrestler, Charles, whom he enrages against Orlando with slanderous lies.

Duke Frederick rules in France after usurping the title from his brother, Duke Senior, and banishing him from the court. Duke Senior's daughter Rosalind is allowed to remain in the court, with her dear cousin and best friend, Celia. The two girls, along with Duke Frederick and other members of the court, gather to watch the wrestling match between Charles and Orlando. Shockingly, Orlando wins. Rosalind enjoys a few stolen moments with the victor and gives him a chain as a reward. The two fall in love instantly. Upon hearing Orlando's family name, the Duke grows angry. Celia and Rosalind talk about Rosalind's newfound feelings for Orlando when the Duke enters and instantly banishes Rosalind. Celia tries to defend her cousin, but when her father refuses to listen, Celia suggests that she and Rosalind go join Rosalind's father and other banished noblemen in the Forest of Arden. They plan to disguise themselves to ensure their safety. Celia will play Aliena, sister to the shepherd



boy, Ganymede, who is Rosalind. They also plan to take the clown, Touchstone with them to keep up their spirits.

In the Forest of Arden, Duke Frederick tells his fellow comrades in exile how far superior the woods are to the trivial court, even if they must endure the cold and other natural elements. Back in the court, Duke Frederick is shocked when he hears that the girls are gone. A lord tells the Duke how the young ladies were enamored with Orlando. Frederick tells messengers to bring Orlando or Oliver to the court at once.

Orlando's faithful servant, Adam, warns him of his brother's plan to kill him. Adam begs Orlando to leave the court and offers his life savings and service to his master. Orlando accepts and they leave together. Rosalind, Celia and Touchstone arrive in Arden, disguised and exhausted from their journey. They quickly meet shepherds Corin and Silvius. Corin helps Rosalind and the others find a cottage for sale where they may set up a home.

Jaques, one of Duke Senior's forest fellows is known for his melancholy, which he indulges in sad songs sung by Amiens. Jaques sings his own song to mock the exiled courtiers living in Arden. Orlando and Adam enter the forest. Adam is weak and near the point of death. Orlando carries his servant to find shelter and food. Jaques reports meeting

Touchstone whom he found to be a "worthy fool." Duke Senior and Jaques exchange witty banter. The gathered lords begin to feast when Orlando enters with a threatening tone. The Duke

welcomes Orlando to join them, and Orlando runs off to get Adam first. Jaques soliloquizes on the life of a man. Adam and Orlando arrive and feast with the men while Amiens sings for them.



In the French court, Duke Frederick threatens Oliver to return Orlando dead or alive. In the forest, Orlando cannot forget Rosalind and leaves love poems about her among the trees. Corin and Touchstone exchange opinions about life in the court versus life in the country. Rosalind finds the letters left by Orlando. Not knowing who wrote them, she criticizes the poor poetry. Orlando and Jaques enter the scene and Rosalind and Celia hide to overhear their conversation. After Jaques and Orlando quarrel about love and melancholy, Jaques exits and Rosalind enjoys speaking to Orlando through her disguise as the boy, Ganymede.

Touchstone woos Audrey, a mean shepherdess and asks the priest, Sir Oliver Martex, to perform a marriage ceremony for the new couple. Sir Oliver refuses and Jaques offers to marry

them, but Touchstone decides to wait to be properly married at another time. Rosalind and Celia discuss Orlando's intentions. Corin interrupts them and invites them to watch

Silvius try to win Phoebe. Silvius adores Phoebe who scorns his love protestations. Rosalind rebukes Phoebe for refusing such a man. Phoebe becomes smitten with the disguised



Rosalind. Phoebe uses Silvius to try and win favor with Ganymede.

Rosalind reprimands Orlando for being late to their meeting and questions whether he is really in love. Rosalind tells Orlando to pretend that she (Ganymede) is the true Rosalind and to practice wooing. Celia acts as the priest in their mock wedding. They plan to meet again and Rosalind reminds Orlando not to be late.

Silvius gives Rosalind a letter from Phoebe. It tells how she is in love with Ganymede and must send a reply back with Silvius. Rosalind asks why Silvius is willing to love Phoebe who rejects him so earnestly. Orlando's brother Oliver finds Rosalind and Celia and recounts a marvelous story about how Orlando saved a destitute man from a snake and a lion. Oliver confesses that he was the man saved by his brother. Orlando has

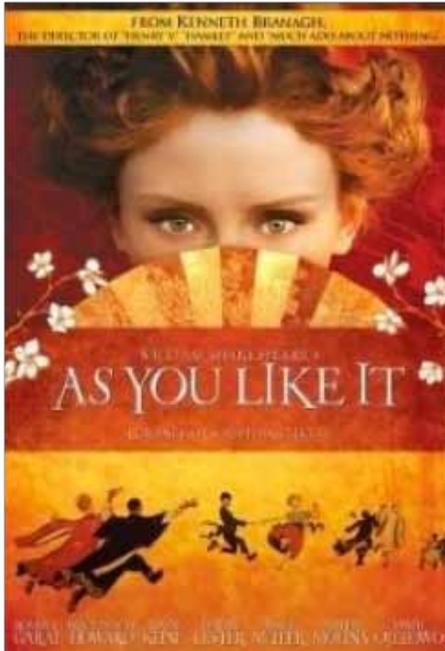
Oliver bring Rosalind a bloody handkerchief to explain his absence. Rosalind faints with worry and then pretends that the faint was fake in order to maintain her disguise.

Elsewhere in the forest, Audrey refuses that she is betrothed to William. Touchstone out wits William and secures his claim to Audrey. Oliver confesses his love for Celia and is reconciled to his brother, promising to give Orlando his full share of

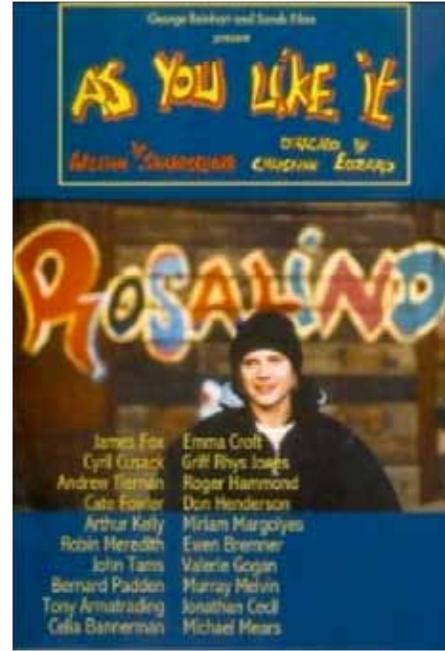
the inheritance. Rosalind tells Phoebe, Silvius and Orlando to meet together in the forest and promises to make everything right, giving each person the desire of their hearts. She promises that she has learned special magic that will bring it all to pass.

The God of Marriage, Hymen, brings the undisguised Rosalind before them all, pairing up Rosalind and Orlando, Celia and Oliver, Phoebe and Silvius and Audrey and Touchstone. There is a song and celebration at the quadruple wedding. Jaques joins the group and tells them that Duke Frederick has come to the forest and upon meeting a religious man, decides to become a hermit. Jaques says he will pursue a similar lifestyle. He leaves the revelers to continue in their celebration.

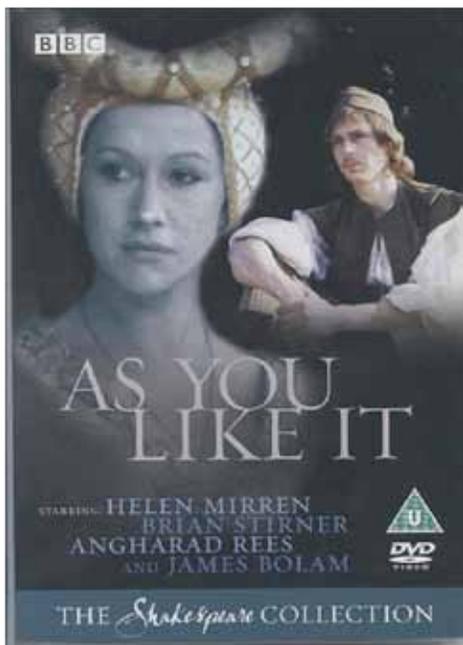
As You Like It on Screen



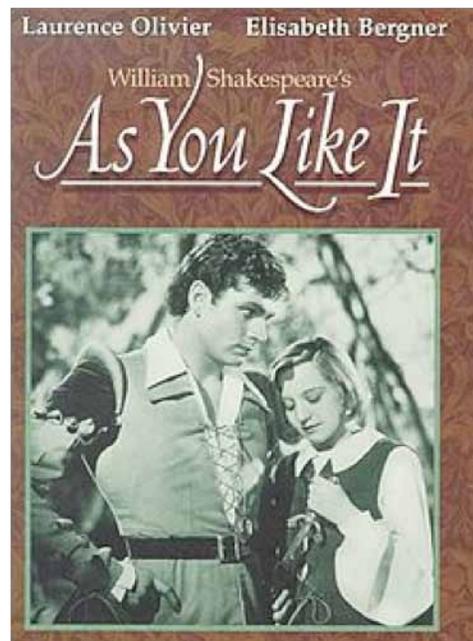
Kenneth Branagh directed a film adaptation in 2006 that starred Kevin Kline, Brian Blessed and Bryce Dallas Howard. Branagh set the film in 19th Century Meiji Era Japan.



In 1992, Christine Edzard directed a modern version of *As You Like It* in an urban setting, moving the beautiful Forest of Arden to a London wasteland on the banks of the Thames River.



The British Broadcasting Company (BBC) created film versions of every Shakespeare play for educational use. Celebrated English actress, Helen Mirren starred as Rosalind in the 1978 film.



The 1936 film directed by Paul Czinner starred the young Laurence Olivier. It was Olivier's first on screen Shakespeare role. He went on to star and direct several important Shakespeare films and became one of Britain's most famous classical stage and film actors.



Meet the Cast

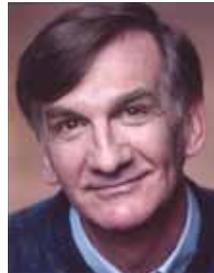


Ames Adamson*
(Jaques)



John Jarboe
(Amiens)

Victoria Rose Bonito
(Celia) !



John Little*
(Corin, Duke Senior)



Sean Bradley
(Oliver)

Kate Raines
(Phoebe)



Terence Gleeson
(Old Adam)



Johnny Smith
(Touchstone)



Jason Greenfield*
(Orlando)

Mary Tuomanen
Rosalind)



Amanda Grove
(Audrey)



Eric Wunsch
(Le Beau)



Dan Higbee
(Charles the Wrestler,
Wiliam, Oliver Martext)

Jarrod Yuskauskus
(Silvius)





Meet the Production Team

PRODUCTION STAFF

Carmen Khan	<i>Director</i>
Cherie B. Tay	<i>Stage Manager</i>
Meredith Sonnen	<i>Assistant Stage Manager</i>
Gary Gogol	<i>Production Manager</i>
Ken Jordan	<i>Company Manager</i>
J.J. Van Name	<i>Text Coach</i>
David Gordon	<i>Scenic Designer</i>
Vickie Esposito	<i>Costume Designer</i>
Lorraine Anderson	<i>Asst to Costume Designer</i>
Fabian Obispo	<i>Sound Designer</i>
Jerry Forsyth	<i>Lighting Designer</i>
Louise Grafton	<i>Props Master</i>
Mike Cosenza	<i>Fight Choreographer</i>
Joseph Fox	<i>Production Assistant</i>



ARTISTIC & ADMINISTRATIVE STAFF

Carmen Khan	<i>Artistic Director</i>
Becky Gissel	<i>Dir. Of Marketing</i>
Lisa Robinson	<i>General Manager</i>
Lucy Tyson	<i>Education Director</i>





During the Performance

A theatrical production depends on much more than just the language of the play to convey the meaning of the words and the mood of the characters. Everything you see is a part of a complete visual metaphor that reflects the director's interpretations of the play.

As you watch this production, look at the way the following elements work together to create a specific world in which the characters live.

Music/Sound – How do the musical instruments and sound effects contribute to the overall mood of the play, and help to set the tone for specific scenes?

Costumes – How do the costumes help to differentiate the characters? What do the different costumes tell you about each character?

Stage Movement/Combat – Keep an eye out for the way different characters move. Which movements did you notice were used for each role? What about the stage combat?

Language – Notice how the characters speak. Is there a difference in the kind of language they use? Which characters use more formal language? Notice when characters speak in verse, prose and rhyme.

Visual Images – If you have read the play beforehand, how does seeing it help you to understand it better? Were you surprised by anything, or did the production cause you to think about the play in a different way?

After the Performance

Now that you have seen the play, here are some questions and discussion-starters to help you reflect on what you have experienced.

After seeing the production...



How believable was Rosalind as the boy Ganymede?



What did you think of all of the music? How did it help to tell the story?



What motivates the characters to make the choices they make?



Which parts were funniest or most memorable?



What do the characters learn from what happens to them?



How do the characters change, if at all?



Does the play have a hero? If so, who might it be?



What would you say *As You Like It* is ultimately about?

Resources

Editions

Amazon

<http://www.amazon.com>

Arden

<http://www.ardenshakespeare.com/>

Cambridge University Press

http://www.cambridge.org/uk/browse/browse_highlights.asp?subjectid=1153453

Oxford University Press

<http://www.oup.co.uk/academic/humanities/literature/shakespeare/publications/>

Facsimile of the First Folio

Canadian Adaptations of Shakespeare Project

<http://www.canadianshakespeares.ca/folio/folio.html>

Furness Collection

<http://dewey.library.upenn.edu/sceti/furness/>

Student Editions

Cambridge School Shakespeare

www.cup.cam.ac.uk

Oxford School Shakespeare

www.oup.com/us

Sourcebooks

www.sourcebooks.com/shakespeare/index.asp

General Websites

Folger Shakespeare Library

<http://www.folger.edu/>

Internet Shakespeare Editions

<http://internetshakespeare.uvic.ca/index.html>

Information on Elizabethan England

<http://elizabethan.org/>

Links to Shakespeare Related Websites and Sources

<http://www.interleaves.org/~rteeter/shakespeare.html>

Mr. William Shakespeare and the Internet

<http://shakespeare.palomar.edu/>

Shakespeare Online

<http://www.shakespeare-online.com>

Shakespeare Resource Center

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

World Shakespeare Bibliography Online

<http://www.worldshakesbib.org/>

Globe Theatre

<http://www.shakespeares-globe.org/>

Online complete edition of the plays

<http://shakespeare.mit.edu/>

The American Shakespeare Center

<http://www.americanshakespearecenter.com>