Dear Educators,

Thank you for your interest in Seattle Shakespeare Company! As you no doubt know, there are many fantastic online resources to help you teach Shakespeare to your students as effectively as possible. In this age of online media, there are videos, teaching tutorials, shared curriculum guides, and more available to teachers.

However, it is as true now as it ever was that Shakespeare is best experienced by watching live performance. We’ve included information about this season’s upcoming production of *As You Like It*, so you can get a taste of the sort of articles we include in our study guides when you book a student matinee with us. We hope you enjoy this free guide, and that you’ll get a feel for what Seattle Shakespeare Company can do for you!

As a local, Puget Sound-area nonprofit theater company, we can help you to connect your students to a live, in-person experience of Shakespeare. We can send professional teaching artists to your school to help students get up on their feet and act out some Shakespeare. We provide discounted student matinee tickets for schools to bring their students to our productions. And we can send our 6-actor touring performances to your schools, all across the state of Washington, from Greys Harbor to Spokane and everywhere in between.

Thank you for all you do for your students, and for connecting your classroom with live Shakespeare performance. We couldn’t do it without you!

Best,
Michelle Burce
Education Director

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**As You Like It**

**Student Matinees**

- Tues, April 30
- Thurs, May 2
- Thurs, May 9
- Tues, May 14
- Thurs, May 16

Student matinees start at 10:30am.

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**Production Sponsors**
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Plot Synopsis

Sir Rowland de Boys has recently died, leaving his estate to his eldest son, Oliver, along with instructions for Oliver to take care of his younger brother, Orlando. Oliver is irrationally jealous of Orlando, and denies his brother the education, training, and property that Orlando feels entitled to. Orlando rashly challenges Charles, a champion wrestler, to fight him, and Charles begs Oliver to intervene and call off the fight. Oliver convinces Charles that his brother is a dishonorable sportsman, and he encourages the wrestler to kill Orlando during the fight.

Duke Senior’s throne has been usurped by his younger brother, Duke Frederick, and the old Duke has fled to the Forest of Arden along with a band of loyal followers. His daughter, Rosalind, is allowed to remain at court as a special companion to Duke Frederick’s own daughter, Celia. Rosalind and Celia attend the wrestling match between Orlando and Charles, and to everyone’s amazement Orlando wins! Orlando and Rosalind instantly fall in love with each other, a secret she keeps from everyone except her friend Celia.

Orlando returns home to his faithful servant Adam, who tells him that his brother Oliver is plotting to have him killed. Orlando and Adam flee to the safety of the forest. There Orlando happens upon Duke Senior and his lords, and rudely demands food for his starving servant Adam. Duke Senior calms him, learns that he is the son of his former friend, and welcomes the two of them into his company.

Meanwhile Duke Frederick has a change of heart about Rosalind, and banishes her from his court. Celia and Rosalind cannot bear to be apart, so Celia decides to leave court along with Rosalind and the jester Touchstone. To stay safe along their journey, Rosalind disguises herself as Celia’s brother and calls herself Ganymede, while Celia dresses as a common shepherdess and calls herself Aliena.

Once in the forest, Rosalind and Celia meet a lovesick shepherd named Silvius, who pines over the disdainful Phoebe. Rosalind offers to intervene, but Phoebe only falls hopelessly in love with Rosalind in the disguise of Ganymede. Rosalind and Celia buy a farm, and soon they also run into Orlando, who is pinning love notes to the trees and sighing for Rosalind. Orlando mistakes Rosalind for a boy, and confides that his affections are overpowering him. “Ganymede” claims to be an expert in affairs of love, and convinces Orlando to woo “him” as if “he” were Rosalind.

Back at court, Duke Frederick is furious that Celia has disappeared, and suspects Orlando of having a hand in it. He calls on Orlando’s brother Oliver, ordering him to send out a search party to bring back Orlando, dead or alive. In the forest, Oliver is attacked by a lion and saved by Orlando, who ends up badly injured. Oliver brings Orlando help, and the brothers are reconciled.

Orlando introduces Oliver to Celia — still disguised as Aliena — and the two fall in love. Phoebe continues to pursue Rosalind, and Orlando tires of pretending that “Ganymede” is his beloved Rosalind. Finally Rosalind decides to end the disguise. Before she does, she extracts several promises from the assembled company. Duke Senior promises that he would allow his daughter Rosalind to marry Orlando, should she ever reappear. Rosalind, as Ganymede, promises to marry Phoebe, but if for any reason they do not marry, Phoebe promises to marry Silvius instead.

Rosalind and Celia reveal their true identities, and four marriages take place — Rosalind and Orlando, Celia and Oliver, Phoebe and Silvius, and Touchstone with a pretty goat herder named Audrey. The celebration is interrupted with the miraculous news that Duke Frederick came upon a holy man in the Forest of Arden who convinced him to put aside worldly concerns and live as a holy hermit. Duke Senior is restored to the throne, and the revelers are all the more joyful with the knowledge that they will soon be returning to court.
All the World’s a Stage
One of Shakespeare’s most famous speeches, the Seven Ages of Man, appears in As You Like It and is spoken by the character of Jaques. Shakespeare’s other famous speech, “To be or not to be,” from Hamlet, was written during roughly the same time period.

What’s in a Name?
From birth to early adulthood, and again in the last years of his life, Shakespeare lived on the edge of the sprawling, ancient forest of Arden in Warwickshire. In fact, his mother’s maiden name was Arden!

It Takes Two, Baby
The world of the court and the world of the forest have very different vibes. Shakespeare plays with duality in this play in several ways: Two dukes, two brothers, the duality of Rosalind being a woman but disguised as a man, all the various love pairings that emerge in the story.

Novel Inspiration
Shakespeare borrowed from Thomas Lodge’s 1590 novel Rosalynde to create As You Like It. In Lodge’s story, the ladies leave the court and have to face outlaws, rape, and the threat of incest in the French forest of Ardennes. Shakespeare altered Lodge’s plot and renamed some of the characters.

Matrimony Mania
(Spoiler Alert!) Eight characters get married by the end of As You Like It. Eight! That’s the most in any of Shakespeare’s plays. And nobody dies during the play — though there are some close calls!

You Heard It Here First
Shakespeare has given us words and phrases that we use every day, but before he made them up they didn’t exist. Below are some familiar phrases and words that first hit the English language scene with As You Like It. Listen closely in the play to see if you can catch them all.

Phrases:
- In a better world than this
- Forever and a day
- Laid on with a trowel
- Neither rhyme nor reason
- Working-day world

Words:
- to cater
- circumstantial
- eventful
- lackluster
- marketable
- new-fangled
- quarrelsome
- rumination

See Jane Speak Up
The character of Rosalind has 685 lines in As You Like It. That’s 25% of the total lines in the play! It’s the largest female role in all of Shakespeare’s plays. 400 years later, female characters (combined) in film average 35% of total speaking time.
Four Types of Love in Shakespeare

In the final scene of *As You Like It*, four couples are newly wedded and everyone is celebrating a happy ending. Through the course of this play Shakespeare has presented a kaleidoscope of different love stories and different types of love embodied by each couple. At the end we are left wondering which couples will be truly happy in their love, and which couples will not.

The relationship between Orlando and Rosalind is the primary focus of the play, the one which Shakespeare spends the most time developing and exploring. Their love story starts in familiar territory — love at first sight. From there, it takes a comedic turn wherein Rosalind disguises herself as the man Ganymede, and Orlando is fooled by it. Instead of revealing herself to Orlando when she hears Orlando’s declarations of love for Rosalind, she remains in disguise, determined to teach him what true love is.

This is where their relationship becomes notable. The power that Rosalind exercises while disguised as a man gives her an equality with Orlando that she would not have had otherwise. As a man, she can talk frankly with him about love and point out any of his foolish or naive conceptions of what love means to him. By the time Rosalind has revealed herself to Orlando, he has learned how to love a real version of Rosalind, and they have built a relationship of mutual respect for each other.

Rosalind
Now tell me how long you would have her after you have possessed her?

Orlando
For ever and a day.

Rosalind
Say a day without the ever. No, no, Orlando; men are April when they woo, December when they wed. Maids are May when they are maids, but the sky changes when they are wives. (4.1.121–127)

Celia and Oliver follow a more traditional path to love and marriage. They are both the children of nobles, so their match makes sense. They both also fit neatly into their own gender roles. Oliver is the oldest son of his father, and believes in honor and duty to his new Duke. Celia is very feminine, and even when she disguises herself it is just as another feminine woman. Oliver and Celia meet in the woods and fall in love at first sight, and their initial infatuation carries them through to the end of the play when they are married.

Silvius and Phoebe have a very different type of love relationship. Silvius’ love for Phoebe is a stereotype of Petrarchan love, in which a man is hopelessly in love with an unattainable woman and wastes away because all of his vows of love are not returned. Phoebe tolerates Silvius, and we assume she would be hurt if he left her, but she shows him no affection and uses him to help her attract the attention of Ganymede, the strong-willed “boy” who has caught her eye. At the end of the play Rosalind tricks Phoebe into marrying Silvius, but the audience is left wondering if they will be happy, and if Phoebe will ever return Silvius’ affections.

Audrey
I do not know what ‘poetical’ is: is it honest in deed and word? is it a true thing?

Touchstone
No, truly; for the truest poetry is the most feigning; and lovers are given to poetry, and what they swear in poetry may be said as lovers they do feign.

The fourth relationship explored in this play is between Audrey and Touchstone. If Silvius and Phoebe represent what happens when love is turned entirely to poetry, Audrey and Touchstone have a relationship where poetry has been abandoned altogether, and all that is left is love in its purely physical sense. This pair does not bother to exchange vows of love or connect on an intellectual level. They simply meet, find each other agreeable and attractive, and get married.

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

These four relationships are all very different, and are representative of four different ways to think about love. Celia and Oliver are a familiar story of boy meets girl, they fall in love at first sight, and they are married. Silvius represents a very poetic form of love and adoration, scorned by his beautiful mistress Phoebe. Audrey and Touchstone have the very simplest love, one of mutual attraction and convenience without all of the poetry. Finally Rosalind and Orlando grow to have the most mature love relationship in the play, with Rosalind stepping off of the pedestal Orlando wants to put her on, and instead meeting him on even footing.
The Fool in Theatre History

In many of his plays, Shakespeare often included a character known as the “Fool” or the “Clown.” This figure was common in the Elizabethan court, and was employed to entertain audiences with jokes and comedy. Fools were also common in the theater in Shakespeare’s time, often performing improvised jokes that were not in the script and sometimes addressing hecklers in the audience. At the end of plays, the fools would often dance jigs for the amusement of the audience. Shakespeare complains, in Hamlet, about this traditional role of the fool, and he sought to rethink the character and use the fool to highlight, enrich, and comment on the action of the play.

The fool, clown, or jester was a common part of the Elizabethan court. Kings, lords, and other aristocrats often kept fools to entertain the court. These would either be natural fools or artificial fools. “Natural” fools were so called because they were born physically deformed or mentally ill, and that natural defect was the source of the fool’s comedy. An “artificial” fool had wit, physical abilities, and a sharp enough mind to tell jokes of all kings. Fools at the court had to walk the line between gently poking fun at their patron and guests and outright offending a noble. It was not unusual for a fool to be beaten for being insolent to his master or his master’s guests. However, many nobles held their fools in high esteem. It is said that Henry VIII greatly loved his fool, Henry Somers, who often lifted the king out of his bouts of depression, and that he was the only man who could make Mary I, Henry’s stern daughter, laugh. Yet, Somers had enemies at court and it is only due to Henry VIII’s love for him that he stayed alive and well for so long.

In most plays during Shakespeare’s time, the character of the fool (or clown) was primarily seen in comedies. The fool would often entertain the audience with clowning, juggling, stumbling and the like, along with witty interactions with other characters. As Shakespeare grew as a writer, he began to expand the role of the fool beyond simple comic relief. Especially in the tragedies, the fool would appear and help clarify the action for the audience, and would comment on the situation in a philosophical way. The fool often sees the absurdity of the main character’s situation and can comment on it without fear of reprisal or punishment because of the role a fool can play in society. Isaac Asimov wrote that often the fool “is no fool at all,” but instead can be the sanest character in the whole play.

The expansion and rethinking of the character of the fool continued into Shakespeare’s comedies. It is believed that Shakespeare wrote many of his best known fools, including Touchstone from As You Like It, to suit the talents of Robert Armin, one of his best known actors. It is believed that Armin joined Shakespeare’s troupe possibly to replace Will Kempe, a more traditional clown of the time. Armin’s major skills were mime and mimicry, and he served as a great foil for the other actors. He also had a great rapport with the audience and it is believed that he improvised many bits which were incorporated into the scripts. He played every range of the fool, from the plain idiot to the more philosophical fool, and almost certainly originated the roles of Feste (from Twelfth Night) and Touchstone, as they share the same biting wit and teasing of the main characters.

Shakespeare’s fools were a small revolution in how we view theatre, storytelling, and language. Influenced by the jesters and clowns of his time, Shakespeare and actor Robert Armin transformed the literary character of the fool from comic relief between scenes to a witty, philosophical, and occasionally satiric character who could comment on the action and help guide audiences through Shakespeare’s greatest plays.
Rosalind and Orlando

As You Like It may appear at first read to be a traditional pastoral romance, but when examined closely, it surprises at every turn. This is due in great part to the two romantic leads, Rosalind and Orlando. Instead of acting out roles dictated by gender stereotypes, these two test their prescribed roles. Instead of subduing elements of their personalities to please their partners, they learn to accept — and even affirm these differences. As a result, the crowd-pleasing initial infatuation matures into fuller love.

The court of Rosalind’s usurping uncle, Duke Frederick, is the initial setting for these characters to meet and fall in love. But it is also a place with rigid gender roles, where men are expected to shape the world to their desires, and women are expected to please those with power. Orlando and Rosalind have no choice but to fulfill those roles. As outcasts, their acceptance depends on their willingness to play well within societal rules. Orlando promptly shows his strength by defeating Charles at the most male sport of wrestling. By contrast, Rosalind is subject to the politics of the court, where she is completely dependent on her suspicious uncle’s good will.

Rosalind
What would you say to me now, and I were your very very Rosalind?

Orlando
I would kiss before I spoke.

Rosalind
Nay, you were better speak first, and when you were gravelled for lack of matter, you might take occasion to kiss.

These romantic characters also exhibit opposing themes of heart and head. Orlando expresses his feelings openly, and is frank about his controversial heritage. He is clearly heart-centered. Rosalind’s place at the court is dependent on her ability to entertain her beloved cousin Celia, and we see the two engage in witty and intellectual discourse. She is head-centered. One might doubt that Orlando and Rosalind accept or are even aware of these contrasts when they first meet and fall in love. But they have yet to enter the Forest of Arden, Shakespeare’s signal for transformation and catalyst for change.

The enamored couple are soon separated, each fleeing for their lives. Rosalind, accompanied by Celia, disguises herself as the male Ganymede and makes her escape from her uncle. Orlando, too, must run from a family relation, his brother Oliver who has threatened to kill him. Both find themselves in the Forest of Arden. The Forest represents, to those used to the safety of the court, all that is wild, dangerous, and savage. Thematically, entering the Forest expresses a willingness to be transformed, and what it challenges first is the lovers’ own gender stereotypes. Orlando, searching for food for his starving servant Adam, enters the clearing of the banished Duke Senior with his sword drawn and traditionally masculine bravado. However, the duke and his lords are not frightened, and invite him to eat with them. The strategy that allowed him to defeat Charles in the court is ineffective here. Rosalind, meanwhile, has made the choice to dress herself as a man. It is her opportunity to choose how she wishes to be seen by others, instead of immediately defaulting to what will be most classically pleasing. As she alternates between Rosalind in the company of Celia, and Ganymede in the company of Orlando, we, the audience, see her now as fitting into neither stereotype, but as a mix of the masculine and feminine.

Practically the minute Orlando gets to the Forest, he proves his romantic nature by hanging verse in praise of Rosalind on every tree. Clearly, this gesture can and does engage Rosalind’s heart. However, she knows that mere expression of romantic love does not mean that love is genuine. Raised in a court where not all was as it seemed, she must test Orlando to be sure of his sincerity. One might imagine that she is also testing his ability to engage her head as well as her heart, wondering if this man who would “kiss before he spoke” has the ability to see her as an intellectual companion as well as an object of adoration. The method of wooing she sets up is specifically designed to show Orlando her flaws, but it is also a test as to whether he could ever consent to letting a woman lead the way in the game of courtship.

Resolution is made possible as Rosalind and Orlando each come to know themselves better, and as they develop the ability to trust that the other will embrace the fuller selves that they are discovering. The audience sees Rosalind learning to engage emotionally, taking the risk of revealing her true self to Orlando. She must trust both that, as she ventures out from behind the male mask she wears, Orlando will love her in spite of what might be seen as deceit, and that marrying him will not force her back into acting out a stereotype now that she has had freedom to test her own limits. Orlando learns how to engage intellectually, expanding relationships beyond the realm of physical power and strength.
**Rosalind**

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

Of course, because this is a comedy, their trust is not misplaced and they are united in marriage. And, as the epilogue proves, gender stereotypes are not just going to re-assume their accustomed course. Rosalind (who would have been played by a boy in Shakespeare's time) steps out of her matrimonial role as a woman and is briefly a man again, showing that even after she has shed her disguise, she still retains a mix of the masculine and feminine.

If Orlando gets to learn how to engage intellectually, Rosalind gets to learn to engage emotionally, trusting that as she ventures out from behind the male mask she wears Orlando will love her in spite of what might be seen as deceit. The virtue of romantic love is that it forgives all faults. Neither lover in this scenario can, as the forest reveals to us, be seen as perfect, but they and we come to view the love between them as beautiful and desirable anyway. Rosalind has to trust that and take the risk of revealing her true self to Orlando, while he has to trust that 'Ganymede' can truly produce his Rosalind. The marriage between them is the true marriage of true minds—one where they both learn to compromise and love each other, not at first sight, but as they really are.

**Boy Players**

During the time of William Shakespeare, women rarely appeared on stage. It was not against the law, but it was considered indecent and unacceptable for women to act on the stage. This meant that in Shakespeare's time, all of Shakespeare's female characters were played by young men and boys. A further confusion arises when these boy players were playing women disguised as men — such as Rosalind!

The actors who played women's parts or "boy actors" were considered apprentices, in many ways similar to the practices of other guilds of the time. They started out playing children and then gradually moved to women's roles. Some historians have questioned whether it would be possible for such young apprentice performers to adequately play some of Shakespeare's strongest female characters, such as Rosalind, Lady Macbeth, or Cleopatra, but all evidence indicates that these roles were not played by mature men, but by boys and young men. As boy players became adult men, they moved on to play great male parts, like Hamlet, Macbeth, and Richard III. In fact, many of the famous actors of Shakespeare's day started out as boy players and enjoyed great reputations during their lives.

After the death of Oliver Cromwell, the newly reinstated Charles II reopened the theaters in 1660 and, a year later, decreed that women could appear onstage. Since then, women have been free to appear on the stage as actors, but the practice of gender role-reversal still continues to this day, as women play men onstage and vice-versa.

**Drag Icon, RuPaul.**

**Did You Know?**

The term 'drag' is attributed to stage notes in Shakespearean scripts standing for "dressed as girl."
Our Production

Director Kelly Kitchens has put a sharp delineation on the two worlds of *As You Like It*: The dangerous realm of the court and the world of “what if” in the forest of Arden. “The thing I’m most interested in exploring in this play is the pulsing, beating human heart and that sense of humor we all have,” said Kitchens. “And our ability for redemption and re-creation.”

Kitchens has restructured scenes in the play. “One of the things I really want to do is pressure cooker us into Arden, and make that journey urgent and necessary. The two spaces (Court and Arden) really need to talk to each other because most of these people will end up returning to Court,” said Kitchens. She and her design team will create a stage world inspired by current fashion and wintery landscapes.
Pre-Show Reflection

These questions will help students to think about some of the big ideas behind the play before watching it.

Why is your best friend your best friend? What is it about that person that makes you so close with him or her?

What do you think it means to be in love? Reflect or write on what would be an ideal love relationship.

What do you like best about the city? What do you like least? What do you like best about the country or small town? What do you like least?

Have you ever pretended to be someone you are not? Why might you do that?

Post-Show Discussion

The following questions are to help lead a discussion with your class after seeing the play. For all of these, there are many possible answers and student responses will vary. Some possible responses are provided.

Why do Rosalind and Celia hide their identities for much of the play? Possible answers:

• They want the safety to travel through the forest, and are worried that they will be discovered and punished.
• Pretending to be a man gives Rosalind more freedom than she has as a woman.
• Rosalind wants to test Orlando's love for her, so she does not reveal who she is.

How are each of the couples different? What are the different types of relationships shows in the play? Possible answers:

• Orlando and Rosalind have a very intellectual relationship. They respect each other, and have learned to love each other in a deep way, and Rosalind plays a strong role in their relationship.
• Oliver and Celia fall in love at first sight, and have a more courtly relationship wherein Oliver courts Celia, and they decide quickly to be married.
• Touchstone and Audrey have a very shallow relationship, and while they find each other attractive they may not actually love each other. They have a simple relationship.
• Silvius and Phoebe have a classical relationship, in that Silvius practically worships Phebe and loves her, even though she is aloof and does not seem to care about Silvius at all.

Which parts of the play seem unlikely or unbelievable? Why do you think Shakespeare included these unbelievable parts in the play? (Answers may vary)

• It is unbelievable that Orlando would not recognize Rosalind in her disguise as Ganymede. Especially since he is in love with her, he would definitely recognize her.
• One reason Shakespeare may have included this was because it adds some humor to the play. Another reason might be that it was the best way to show that Orlando's love for Rosalind was true.
• It is unbelievable that Duke Frederick would suddenly repent his sins and go live a religious life, giving the dukedom back to his brother.
• One reason Shakespeare might have included this was that he wanted the story to have a happy ending, and he did not want to put a big focus on the story of Duke Frederick. Another reason might be that he wanted to show that even “evil” people can change for the better.
• It seems unlikely that Oliver would suddenly start to like Orlando after Orlando saved him from a lion.
• However, Shakespeare may have included this traumatic event to bring the brothers together, and show that their love for each other is deeper than their rivalry.
• He may also have included this to show that Oliver is not a bad guy, but the politics of the court have made him act like one.

Do you think that all of the couples will live happily ever after? Why or why not? Possible answers:

• Yes — All of the couples are a good match for each other. Rosalind and Orlando have a deep and proven love for each other, while Touchstone and Audrey have a more shallow relationship. The key is that the couples are well-matched in what they want out of a relationship.
• No — Some of the couples are in dysfunctional relationships already. While Rosalind and Orlando may love each other, Celia and Oliver just recently met. Silvius and Phoebe do not treat each other well, so they will not be happy in their marriage.
Seven Ages of Man

In this activity, students will be introduced to the most famous monologue in As You Like It — “All the world’s a stage” — and explore the meaning in it. As a class, they will discuss each Age of Man, and then students will create statues or tableaux to bring the monologue to life.

Materials Needed
Enough copies of the “All the world’s a stage” monologue for the whole class, or the ability to project the monologue for everyone to see.

Instructions
• Read the monologue out loud with the class. Discuss the comparison Jaques makes between men and women and players (or actors). Note in particular the imagery of the seven ages of man, and the detail with which Shakespeare describes them.
• Divide the class into seven groups of 3–4 students.
• Ask each group to create a tableau — or frozen stage picture — of one of the ages of man. The teacher can assign the ages to each group. All of the students should have a hand in designing the tableau, even if not everyone is represented in it.
• Coach each group if they get stuck working on their tableau, and remind them that many ideas are “correct” for this exercise. Here are some ideas to use with each group:

Group 4
Then a soldier, / Full of strange oaths and bearded like the pard, / Jealous in honour, sudden and quick in quarrel, / Seeking the bubble reputation / Even in the cannon’s mouth.
• What does the word “pard” mean?
• Why does Shakespeare refer to a soldier’s reputation as a “bubble”?
• What is in the canon’s mouth?

Group 5
And then the justice, / In fair round belly with good capon lined, / With eyes severe and beard of formal cut, / Full of wise saws and modern instances; / And so he plays his part.
• What does this justice look like? What kind of person is he?
• What sort of “part” does he play?

Group 6
The sixth age shifts / Into the lean and slipper’d pantaloon, / With spectacles on nose and pouch on side, / His youthful hose, well saved, a world too wide / For his shrunk shank; and his big manly voice, / Turning again toward childish treble, pipes / And whistles in his sound.
• What has happened to the man from the fifth age? His hose? His voice?
• About how old is the person in the 6th Age of Man?

Group 7
Last scene of all, / That ends this strange eventful history, / Is second childishness and mere oblivion, / Sans teeth, sans taste, sans everything.
• How does man end up in Shakespeare’s telling of it?
• Is the 7th Age of Man still life? Where is the line between this and death?
• Once all groups have come up with a tableau or statue for their Age of Man, start with group 1 and have each group show their tableau to the other groups. Have a student read their section as the group holds their pose.
• Ask the class to comment on what they see in the tableau. Can they clearly see the age of man? Did the group add anything into the scene to make it more clear?
• As a final performance, have the groups stand in a circle around the room, and read the full monologue slowly. As each group’s section is reached, have them hit their tableau (but not before!).

Discussion: Did you recognize all of the ages of man that Jaques mentioned in his monologue? Which descriptions were the most familiar to you? Which made the least sense? Are there any ages that you feel he left out?

After this activity, you may want to move on to the next activity in this study guide, the Seven Modern Ages of Man.
Seven Ages of Man

Jaques

All the world’s a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse’s arms.
And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress’ eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon’s mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper’d pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.
Seven Modern Ages

Not everyone goes through the same “Ages of Man,” and today’s lifestyles may be very different than those that Shakespeare described. In this activity, students will think about the modern person’s journey through life today, and write their own versions of the “Seven Ages of Man” monologue.

Instructions

• Copy and distribute Shakespeare’s “All the World’s a Stage” speech on the previous page of this study guide, and read it out loud as a class. These were the seven ages that Shakespeare saw for people in his time, from birth through death. But what about today?

• Students will create their own “Seven Ages of Man” by using the template below to name and describe the ages that they feel modern people go through today. Working solo or in groups, have students fill out the following speech with their own ideas of the “Seven Ages of People.” After these are finished, read them out loud to the rest of the class and compare.

Worksheet

At first the (1) ________________________________ ,
________________________________________________
________________________________________________
________________________________________________.

And then the (2) ________________________________ ,
________________________________________________
________________________________________________
________________________________________________.

And then the (3) ________________________________ ,
________________________________________________
________________________________________________
________________________________________________.

Then (4) ________________________________ ,
________________________________________________
________________________________________________
________________________________________________.

And then the (5) ________________________________ ,
________________________________________________
________________________________________________
________________________________________________.

The sixth age shifts into (6) ________________________________ ,
________________________________________________
________________________________________________
________________________________________________.

Last scene of all, that ends this strange eventful history, is (7) ________________________________ ,
________________________________________________
________________________________________________
________________________________________________.
**Famous Couples**

As You Like It features four couples who marry at the end of the play. These couples have very different relationships from start to finish. In this activity, students will review the relationships between Rosalind and Orlando, Celia and Oliver, Phoebe and Silvius, and Audrey and Touchstone, and relate them to famous real or fictional couples that they know of.

For this activity, students should have some knowledge of the play As You Like It. This activity will work well as a post-show activity. If using as a pre-show activity, be sure to review the "Four Types of Love” article earlier in this study guide for information about the four couples.

**Instructions**

- As a class, review the four couples presented in As You Like It: Rosalind and Orlando, Celia and Oliver, Phoebe and Silvius, and Audrey and Touchstone.

- Brainstorm descriptions of each couple as they are presented in the play.

- Either in a computer lab or for homework, have students look up photos of famous couples who also fit those descriptors. They can break into groups so that one group is only looking for couples similar to Rosalind and Orlando, and another group is only looking for couples similar to Silvius and Phoebe.

- Have each group create a poster showing their couples and descriptions, including why they felt these couples were similar to the characters from As You Like It.

Some examples are below — although these may not be the couples that your students choose!

**Rosalind and Orlando**

- **Kate Middleton and Prince William:** The daughter of the Duke — they are a royal couple.

- **Ron and Hermione from Harry Potter:** She is smarter than he is, but they were friends before they fell in love and their love runs true!

**Touchstone and Audrey**

- **Roger and Jessica Rabbit:** He’s a funny guy and she’s practical, and they are very in love.

**Celia and Oliver**

- **Beauty and the Beast:** He starts out as a kind of “monster,” but reforms himself and she falls in love with him.

**Silvius and Phoebe**

- **Ross and Rachel from Friends:** Their relationship is always uneven, with him loving her, her scorning him, then asking him to come back.

- **Rhett Butler and Scarlet O’Hara:** He is in love with her, but she just uses him to get what she wants and is in love with someone else.
Mission Statement

With the plays of William Shakespeare at our core, Seattle Shakespeare Company engages our audiences, our artists and our community in the universal human experience inherent in classic drama through the vitality, immediacy and intimacy of live performance and dynamic outreach programs.

ABOUT US

Seattle Shakespeare Company is the Puget Sound region’s year-round, professional, classical theatre. The company’s growing success stems from a deep belief in the power and vibrancy of the time-tested words and ideas of Shakespeare and other classical playwrights along with a commitment to artistic excellence on stage. The results have been provocative performances that both challenge and delight audiences while fostering an appreciation for great stage works.

Our combined programs — which include indoor performances, free outdoor productions, regional tours, educator and youth programs — reach across barriers of income, geography, and education to bring classical theatre to Washington State.

EDUCATION PROGRAMS

In-School Residencies, Matinees, and Workshops

- In-School Residencies bring active, customized curriculum into schools across Washington State. Professional teaching artists plan with teachers to tailor each residency to fit the needs and objectives of the classroom. Seattle Shakespeare Company residencies inject vibrant, active exercises into lessons that unlock the text, themes, and actions of a Shakespeare play.
- Student Matinees bring over 3,000 students annually to our mainstage productions in the Seattle Center. Teachers are provided free study guides, and student groups are invited to stay after the show for a free Q&A session with the cast.
- Pre-show and post-show workshops can be booked to accompany mainstage matinees. These workshops include an introduction to the play itself, student activities, and insights into direction and design choices of our specific production.

Touring Productions

- Fresh and accessible 90-minute productions tour across Washington State each Spring, reaching more than 14,000 students and adults. These nimble productions perform as easily in school gymnasiums as professional theatre facilities. Teachers are provided free study guides and students enjoy free post-show Q&A sessions with the cast.
- Schools have the opportunity to book accompanying in-school residencies with touring productions, led by members of the touring cast and additional teaching artists.

Camps and Classes

- Our summer “Camp Bill” series in Seattle and Edmonds offers young actors a variety of camps to choose from or combine. Camps range from a One-Week Introduction to a Three-Week Production Intensive, with many options in between.
- In our Fall and Spring after-school “Short Shakes” programs, young actors develop their skills and gain hands-on performance and production experience.
- Seattle Shakespeare Company occasionally offers adult classes and workshops to our community featuring guest artists who work on our stage.

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