

TRANSPORT

AS YOU LIKE IT

by William Shakespeare

I ♥ YOU

Teacher Resource Pack



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Using the resources

Transport presents Shakespeare's fantastical tale of love in exile. Rosalind and Orlando are banished from their homeland, only to find freedom and love in the wild depths of the forest.

Critically acclaimed Transport, reinvent **As You Like It** with an international ensemble cast to tell a timely story about love, statelessness and the human capacity to endure.

The **Teacher's Resource Pack** is designed to extend your class's visit to the production. It offers background information on making the show alongside participatory activities which aim to support on-going learning opportunities in the classroom.

1. Making the play

In this section you will find interviews with the director, designer and acting ensemble of Transport's **As You Like It**; providing professional and practical insights into staging a Shakespeare production. This section is particularly relevant for BTEC, GCSE and A Level students studying Drama, Performing Arts and Theatre Studies.

2. Before seeing the show

Before seeing the performance, teachers are encouraged to explore with their students some of the context and research which has informed this particular version of Shakespeare's play.

3. Finding your way back

There may be a few days or weeks between your class seeing the show and then having the opportunity to explore the post-show activities within this pack. These activities offer very simple and effective ways for your class to step back into the world of the play before doing more detailed participatory activities.

4. Post-show activities

The participatory activities in this pack are intended for use with secondary school students, although many could be adapted for primary ages.

The **Exploring the Content** activities focus on content based participatory activities for the classroom which fit within KS3 &4 PSHE, Citizenship, Drama and English curriculum objectives. They use elements of role play, drama, debate and storytelling to explore the stories and questions at the heart of the play.

The **Performing Shakespeare** activities focus on practical activities which may be beneficial for teachers exploring Shakespeare with BTEC, GCSE or A Level Drama and Performing Arts students.

The activities are a stimulus for you to use within your classroom practice. You are invited to dip in and discover what you might want to explore with your class.

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1

Making the play

Making the play

Director Douglas Rintoul on staging *As You Like It*

Why *As You Like It*...

I have a great love of ***As You Like It*** because I find it so full of hope and optimism. I love how it explores shifting notions of identity and when these shifts occur how we tend to focus on basic needs: food, love, play and community – there is a found purity away from the machinations of society.

A few years back I joined the No Borders Camp in Calais, France. Its aim was to highlight the realities of the situation of migrants there and to protest against their increased repression. Meeting migrants (many had travelled over 5 or 6 months fleeing their homelands and facing extraordinary dangers), I was struck by their joy, optimism and thirst for life and their sense of community and family. A few months later I reread ***As You Like It*** and in the Forest of Arden the characters' desires and needs seemed to chime with those I had encountered in Calais. Elsewhere I had read about women refugees who had disguised themselves as men when they fled their homelands because it was safer to do so. I also read about a migrant who learnt English by reading Shakespeare. These coincidences/connections meant that Shakespeare's comedy became the perfect magnifying glass by which we could highlight certain contemporary experiences.

The challenges...

As always with Shakespeare one of the main challenges in approaching the piece is how to make it resonate with contemporary audiences. This forces you to be simple and create good storytelling. The actors also have to create an ownership of the words; as if they are theirs and that they are saying them now. The challenge is to try and see the characters' experiences through a modern day lens in order to understand them and get to the heart of the play. You must then communicate this to an audience. There's also the act of forgetting everything we know or fear about Shakespeare to see his plays anew; allowing ourselves to encounter them for the first time without the baggage of time or the wealth of academic debate.



Researching the piece...

During rehearsals we set each company member a research task. Things we have looked at include: the experiences of living under a dictatorship, women who have dressed as men much of their lives, journeys refugees undertake, the role of the comedian in contemporary society, bare knuckle fighting, the deteriorating political situation of Syria, Belarus and Hungary, contemporary sibling rivalry, contemporary farming. This was shared during rehearsals and we also created a wall of found images – much of this work has filtered into character choices and staging.

The world the piece will inhabit...

It is now. There is a framing device that contains the whole play. Our production starts with a young migrant in Calais learning English by reading Shakespeare. The play is experienced through his eyes.

Designing As You Like It

Designer Hayley Rindle on creating the world of As You Like It

First conversations...

The first conversations were a way back. Douglas said he wanted to do **As You Like It** and we discussed some of the themes and narratives in the piece. In particular, the story of a man who is exiled from his own country and goes on a journey to the Forest of Arden, a transitory place. Douglas has done a lot of work and research into immigration and the parallels between our world today and the play were a big interest. The play was greatly inspired by a story Douglas read about a refugee in a camp in Calais learning English through reading Shakespeare. This really sparked my process and our show starts in a squat, a disused house, which is being lived in by refugees. It begins with a refugee reading the play of **As You Like It** to learn English. We go into that story, then the room expands to become the court and the Forest of Arden. We want it to be quite magical.

Stimulus and starting points...

The environments were the main starting point. In **As You Like It** you have two separate worlds; the world of the court and the world of the forest. So the main question was how do you depict these worlds?

With the first period of research and development into the piece in London, we had a much more stylised design. We viewed the court as being very much about order, structure and power, whilst the forest was much more wide and free. This development period was very much about materials. The court was white, sterile and hostile with fluorescent lights. The world of the forest was freer with soft and absorbent materials.

For this final production, we have approached it more from an angle of realism. We start in a squat but the magic comes from how this squat, a very domestic world, expands to become the forest and the court. The excitement is taking something real and then inviting the audience to use their imaginations.



Biggest challenges as designer...

A big challenge is that all 24 venues we are visiting are so different. For example our smallest venue can fit into our largest venue five times over. It is a challenge because you have to think how you are going to make this play work and be as exciting in each of the venues, regardless of size. Added to which, you also have to bear in mind that you have to do the fit-up (assembling the staging) in a day. As a designer, you have to embrace these elements as a creative challenge rather than allow it to work to your detriment, ensuring no venue is short-changed in any way. I feel very happy with what we have achieved.

The main points in a designer's process...

Read the play. Read it, read it and then read it over and over. You have to be incredibly familiar with the text.

I then do a detailed breakdown of the play which means I make a chart of who is in each scene, what happens in each scene, what props there are etc. It is a very detailed chart containing everything which is in the play.

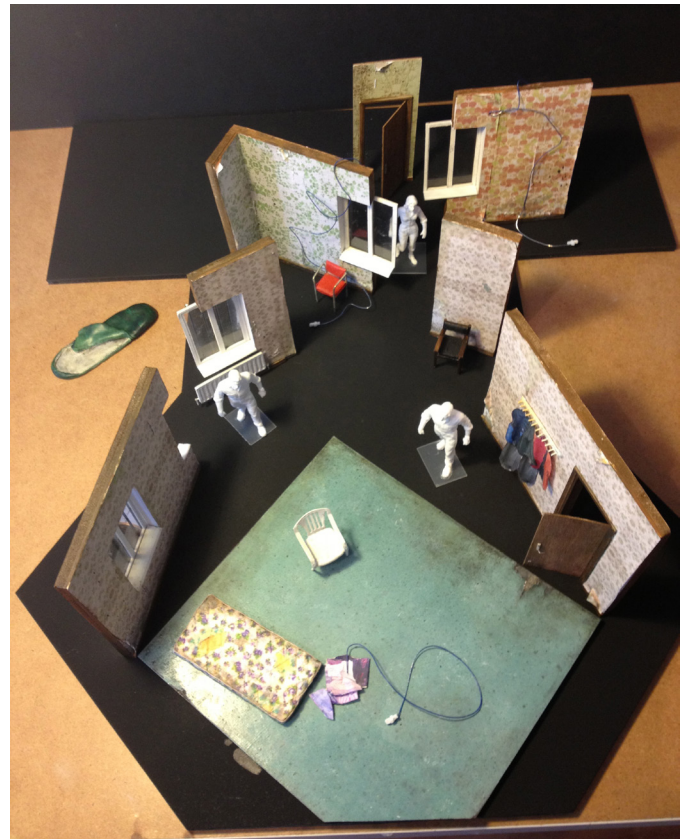
Play research is the next thing. I explore what the play is actually about and what are the central themes. If you had to sum the play up in a sentence, what would you say? Then you start having meetings with the director and see what angle they're coming from.

You then might do some more research – visiting places, finding images, doing more reading, watching short films. There are lots of different ways to research.

I then generally jump into making the model straight away. I don't really sketch – I sketch in 3D instead. I start working the model with pieces of white card to see if I can build it really simply. I put people into the set with bits of furniture and try to start building a space that can work for everything. Through this process Douglas and I will keep talking.

The next stage is having a finished white card version which everyone agrees on.

Finally, which is essential, you make a coloured in model version with all the detail and to scale measurements.



An actor's approach

Name and character...

My name is Anna Elijasz and I am playing Celia and Audrey.

First experience of Shakespeare...

The first one I recall was when I was quite old. I was 21, at university, and saw *The Tempest* at the National Theatre in Warsaw, Poland. It was absolutely awesome – I was completely blown away. The main character Caliban was played by Jerzy Radziwiłowicz. He was so powerful and weird in that role – I couldn't stop watching him!

I didn't understand the story very logically, and wouldn't be able to say from beginning to end what happened but what I got from it was an impression or a feeling of a situation. Sometimes I think you can get lost in a play and then pick it up again at some point. I try not to stress out about whether I got every line and go with it.

Shakespeare in Poland...

I was born in Poland and came to the UK to study acting 6 years ago so I haven't seen a lot of Polish Theatre in recent years. Obviously Shakespeare's plays are performed very often in Polish theatres. The approach differs depending on the director and company – it can be done in a very classical style or quite contemporary. Then the whole issue of the play's translation comes in. Each translation can be very different and therefore each production is very different. Some translations are quite literal and some are very poetic.

What interests you about your character?

With Celia I am fascinated by the love she has for Rosalind. It is such a strong friendship. She is a young woman, a princess, and the most important person in her life is her best friend. She's willing to live her entire life just to be with her friend. Personally, I am not sure I understand this sacrifice. It is a lot to give up but she does it for Rosalind and I am fascinated by the power, strength and love she has for her friend.

A line that sums up Celia's character...

When her father banishes Rosalind, Celia says to him 'I cannot live out of her company.' Celia's life is about Rosalind's life. They go together. Celia doesn't ever speak about herself – she only speaks about Rosalind or them together. She doesn't say 'I.' It is always 'We.'



Trying out a character in rehearsals for the first time...

It's terrifying! Seriously. The first time you have to get up and do something it's so scary. You think that everyone is going to think you are miscast! It is also very exciting because all the possibilities are open. You know that at this stage of rehearsals nothing is set so you can try things out. So that's on the one hand and on the other it's daunting. But it's okay to be scared.

What will you will take away from this production...

You learn so much with every show. I worked on another show with Douglas, the director and that was also a play about migration. Even though I am an immigrant myself (I work and live in a country which is not mine) since that show I've been more aware of the whole subject matter. If I see an article in a newspaper, I will read it whereas before maybe I would, maybe I wouldn't. I think it definitely raised that awareness in me as a person. So this play will probably set that in stone even more

Also I will take away the challenges of speaking Shakespeare. This is the first Shakespeare I have done since graduation so I am learning right now and there is still so much work to do, especially with the language. I'd like to be more confident with Shakespeare and am working on clarity and the technical side of things, especially being a foreign actor speaking Shakespeare.

Before seeing the show

It would be wonderful if your students could come to the production without having done any pre-work on the synopsis or characters in the play. This may seem a daunting prospect but we hope that coming to the production afresh will allow them to experience the production for themselves without being concerned how it fits with a synopsis or character analysis. Following the production, you can use the post-show activities with your class to add depth to their understanding.

A play within a play

Transport's version of **As You Like It** is set now, within a contemporary setting. The production begins with a young refugee learning English through reading Shakespeare's **As You Like It**. The play is then experienced through his eyes and is initially acted out within the squat he inhabits. This piece of information might be useful to share with the class.

Taking this as the frame for the piece, this version explores themes of **exile, statelessness** and the **experience of leaving your home**. With this in mind, and in order to enhance your students' understanding of these concepts when watching the production, there are some activities and background documents enclosed which you can explore as a class **before** watching the production.



2

Before the show

Exile & statelessness

Organisation:

Classroom, small group work, discussion

Timings:

30–40 mins

Resources:

Internet access, resource pack excerpts about exile and statelessness

Introduction:

Before discussing this topic with your class, it would be good to talk about the sensitivity of it as a subject. Some people they know might have been affected by the issues being discussed. Therefore it is important to think about how to show sensitivity throughout discussions.



- 1 With ready access to dictionaries and the internet, ask the class in small groups to find definitions of the following words:

EXILE

STATELESSNESS

REFUGEE

ASYLUM SEEKER

NATIONALITY

- Share these as a whole group. Explain that these definitions are important. The differences between these terms have legal and personal implications. They are also important in the production of **As You Like It** they will be watching.

- 2 Read the following excerpt with your class:

Background information: people in exile

In the play **As You Like It**, exile is a constant danger to the lives and safety of the characters in the play. It is a threat which can be realised at a moment's notice forcing citizens to leave their homes, loved ones and lives in order to find a place of safety. Three of the main characters (Duke Senior, his daughter Rosalind and Orlando) are forced to leave their homes, and find freedom in another place.

A Shakespearean audience would have recognised exile as a real danger beyond the confines of the stage. During Queen Elizabeth's reign, when many of Shakespeare's plays were performed, exile was something which threatened everyone's lives. Elizabeth's own mother was beheaded for adultery on the orders of her father and Elizabeth was exiled from the court at the age of two years old.

Replicated in the modern world, this sense of displacement and exile can be partly understood when looking at the plight of refugees and asylum seekers across the globe. In 2012 more than 45.2 million people were displaced around the world with wars in Syria, Somalia and Afghanistan forcing tens of thousands of people to flee their homes, adding to this global humanitarian crisis.

As You Like It may only touch on these issues but they have their root in the extreme experiences of displacement people are still experiencing today.

3 In small groups, ask each group to identify a figure within the public eye, who was once an exile from the place of their birth (eg. Wycleff Jean, Bob Marley, Dalai Lama).

→ Ask them to research this figure and then present their findings to the wider group. Particularly focus on:

- why they left their country of birth
- how they left
- what they have said about that period of leaving their home
- what they thought about the new country they arrived in

→ Share these presentations with the whole class.

4 Read the excerpt below with your class:

Background information: statelessness

The United Nations' Declaration of Human Rights, states:

'Everyone has the right to a nationality and should not be arbitrarily deprived of citizenship.'

How many of us take our nationality, the right to have a passport and be recognised as a citizen for granted? To be stateless is not to be recognized as a citizen by any country or state. It often prevents a person from accessing basic economic, social and cultural rights in the country in which they are residing.

Statelessness affects more than 12 million people around the world and at least 600,000 people in Europe alone.

→ In small groups or pairs, make a list of all the basic things in everyday life you would not be able to do or experience if you didn't have a nationality or were not a citizen in any state.



Background information: statelessness continued

Belonging to a country allows an individual the opportunity to participate in their community and society as a whole. Without citizenship, all the usual things we may take for granted become difficult, if not impossible. Parents cannot register the birth of a newborn baby, children may not be able to attend school, obtain a job, travel or get married. When the person dies they may have to be buried anonymously without official recognition.

Stateless people are not refugees; they often have deep roots within their home countries. Their situation can be due to ethnic discrimination or can occur due to changes in the country for example with the break-up of the Soviet Union.

In this version of **As You Like It**, the actors and creative team spent time researching and understanding statelessness in order to inform the production.

- 5 Watch the following video with your class (3m 56s) and afterwards discuss what life would be like if you were living without a nationality
<http://goo.gl/LCoE6E>

Suggested further reading:

A Kuwaiti Bidun's experience of statelessness
<http://goo.gl/ZHYevs>

The UNHCR's definition of statelessness
<http://goo.gl/13f7P>

Refworld – helping the world's stateless people
<http://goo.gl/EhVALd>



3

**Finding your way
back into the show**

Finding your way back activities

If there has been a gap since your students watched the production, it might be useful to do some preparatory exercises to guide them back into the world of the play.

Ideally these activities would be done in a school hall or larger classroom but they can be easily adapted for smaller spaces.

1 Telling the story

Ask students to **tell the story** of **As You Like It** in differing amount of times eg. 1 min, 30 secs, 10 secs, 5 secs. How can they express the essence of the story using only their allocated time? Their responses might come down to a few sentences or words but this will show what the students thought was at the core of the stories or themes within the play.

2 Key moment freeze frames

In small groups, ask the class to create the **three most important moments** from the play through quick freeze frames. If space is limited, individuals could do this by drawing very basic pictures of these moments instead.

3 Create a new title

Asking students what they would name the play if it was no longer called **As You Like It** is a simple and easy way to gauge their responses to the production. You may find the titles show very different interpretations of the same show.

4 Remembering characters

Use a game like stop/ go, jump/clap to get the group warmed up, listening to instructions and working physically in the space. When warmed up, **introduce characters for them to embody.**

- Call out a character from **As You Like It** and then give everyone three seconds to create a frozen picture of that character by themselves in the space. By the time you say their name a second time everyone should be frozen as that character.

eg. Rosalind 1, 2, 3 Rosalind (frozen)

- Once frozen, thought track some of these characters by tapping students on the shoulder. What sort of things did this character say? It doesn't have to be an exact line from the play it can be what you have remembered about this character.
- Once you've done a character use **stop** and **go** to get the class moving around the space again until you introduce a new character.

ORLANDO

DUKE FREDERICK

TOUCHSTONE

OLIVER

DUKE SENIOR

CELIA

List of characters

The Court of Duke Frederick:

- **Duke Frederick:** Duke Senior's younger brother and his usurper. Celia's father
- **Rosalind:** Duke Senior's daughter
- **Celia:** Duke Frederick's daughter and Rosalind's cousin
- **Touchstone:** a court fool
- **Le Beau:** a courtier
- **Chales:** a wrestler
- **Lords and ladies** in Duke Frederick's court

The Household of the deceased Sir Rowland de Bois:

- **Oliver de Bois:** the eldest son and heir
- **Jacques de Bois:** the second youngest son
- **Orlando de Bois:** youngest son
- **Adam:** a faithful old servant who follows Orlando into exile

Exiled Court of Duke Senior in the Forest of Arden:

- **Duke Senior:** Duke Frederick's older brother and Rosalind's father
- **Jaques:** a melancholic lord
- **Amiens:** an attending lord and singer
- **Lords** in Duke Senior's forest court

The Forest of Arden:

- **Phoebe:** a proud shepherdess
- **Silvius:** a shepherd
- **Audrey:** a country girl
- **Corin:** an elderly shepherd
- **William:** a country man

Other characters:

- **Hymen:** officiates over the weddings in the end; God of marriage, as appearing in a masque
- **Pages and musicians**



Synopsis

The Court

The play begins in the court of Duke Frederick, who has recently usurped his elder brother, Duke Senior, to take his title. Duke Senior has been exiled to the Forest of Arden whilst his daughter Rosalind has been permitted to stay uneasily in the court to be companion to her cousin Celia, Duke Frederick's daughter.

Two Cousins

The two cousins are firm friends in court until suspicion overcomes Duke Frederick and he decides Rosalind should share the same fate as her father. She too is banished. Celia and Touchstone, the court jester, decide to leave with her but not before Rosalind meets a young gentleman of the kingdom fighting at a wrestling match, Orlando, who promptly falls in love with her.

Two Brothers

Orlando has also be wronged by an elder brother, Oliver, being kept in poverty following the death of their father. Following the wrestling match, an attempt to win his brother's fortune, Orlando hears of a plot by his brother to kill him and he is also forced to flee the court with an elderly servant Adam. After some time, Orlando and a now very frail Adam discover the Forest of Arden along with Duke Senior and his merry band of usurpers.

Love in Disguise

At the same time, Rosalind has escaped the court safely disguised as a young man 'Ganymede' with Celia dressed as a poor maid 'Aliena.' Once they arrive in the Forest of Arden, Rosalind as Ganymede meets Orlando posting love lyrics to Rosalind throughout the forest. Rosalind, also in love with Orlando, pretends to counsel him to cure him of being in love. Ganymede says "he" will take Rosalind's place and Orlando can practice his courtship on Ganymede, as if on Rosalind.

One day, Orlando fails to show up for his tutorial with Ganymede. Rosalind, reacting to her infatuation with Orlando, is distraught until Oliver appears in the forest, having been directed by Duke Frederick to find his daughter and niece. Oliver describes how Orlando stumbled upon him in the forest and saved him from being devoured by a hungry lioness. Oliver and Celia, still disguised as the shepherdess Aliena, fall instantly in love and agree to marry.

Love Abounds

Elsewhere in the forest, love also abounds with the shepherdess Phoebe falling in love with 'Ganymede' despite Phoebe being ardently pursued by a shepherd Silvius. Phoebe, Silvius, Ganymede and Orlando are all brought together in a discussion and Ganymede promises to resolve everyone's love issues the next day upon another meeting. 'He' promises that Ganymede will wed Phoebe, if Ganymede will ever marry a woman, and makes everyone pledge to meet the next day at the wedding.

A Wedding Day

The day of the wedding arrives and Rosalind gathers together all the couples who have arranged to meet, Phoebe and Silvius, Aliena and Oliver, Touchstone and Audrey (a shepherdess he wants to marry) and Orlando. With Duke Senior and his men assembled, she asks whether he would be happy to hand his daughter, should she appear, over in matrimony with Orlando. She reminds them of their pledges and departs with Aliena. When she reappears with Hymen, the God of marriage, everyone is joined together in matrimony – Rosalind and Orlando, Celia and Oliver, Phoebe and Silvius, Touchstone and Audrey. The celebrations are interrupted by news that Duke Frederick, upon marching into the forest to attack Duke Senior himself, was met by a holy man and renounced his life in the court in favour of a monastic life. Thus leaving everything to his brother Duke Senior. Celebrations continue with the realisation they will all soon be heading back to life in the court.



4

Post-show activities

Love & siblings

By the end of **As You Like It** three marriages have been celebrated onstage with much discussion between characters about the nature of love and desire. In the play, Shakespeare shows how love can make people do risky and foolish things. Rosalind and Orlando, our two central characters, fall in love very quickly and their love is articulated in love poetry and carvings on trees. On the other hand, we see some bitter disputes between brothers where the family bond of love has been severed: Duke Ferdinand and his brother Duke Senior as well as Orlando and Oliver begin the play in the middle of bitter feuds.

Organisation:

Circle, whole group

Timings:

15 mins

Resources:

Big paper and pens

Introduction:

In the first activity **Talking Lines** the teacher acts as a conductor – tapping to start someone speaking and tapping to stop them. The interest from the activity comes from half-finished sentences juxtaposing each other so don't be afraid to stop a student mid thought.



1 Introducing the idea

In a seated circle, ask the group to think of different types and experiences of love (family, friend, love at first sight etc.). With **LOVE** written at the centre of a large piece of paper, map their thoughts. Once completed, discuss which of these they witnessed in **As You Like It**.

2 Talking lines

Explain that you want to explore the **concept of love** a little further before looking at it in **As You Like It**. It might be good to acknowledge that this can be an awkward topic of conversation so they should allow themselves to have some fun with it and not just to speak from their own experience if needs be.

→ Ask 5 volunteers to the stage space, standing in a shoulder to shoulder line facing the audience. Explain that they are going to be given different topics to speak about.

→ They will be **tapped** on the shoulder to begin speaking and **tapped** to stop. Two people might be tapped at the same time and they should both speak until stopped. Sometimes everyone will be speaking in the line at once. They can change their train of thought whenever they like to keep it interesting for themselves and the audience. The main rule is to keep speaking.

→ Questions or topics for the talking lines

Change the talking line participants each time.

- Tell us about something(s) you really love.
- What is love?
- Does the love you see in films seem real?
- Do you believe in love at first sight?

Different love

Organisation:

Pairs

Timings:

20 mins

Introduction:

In pairs, the class is going to convey the subtlety of different types of relationships without using words. They should explore whether, through only their physicality, they can show the nature and complexity of different types of love.



1 Introducing the idea

Once organised in pairs, explain that they are going to act out a scenario physically in the space using only the numbers 1–10 rather than dialogue. How can they show the situation, who the characters are and what they are experiencing using only body language? It might be helpful to use a volunteer to model the exercise, counting from 1–10 alternately as a pair whilst showing a scenario.

→ Scenarios to explore in pairs:

- A parent disapproving of a new relationship
- Unrequited love
- Love at first sight
- Family – brotherly, sisterly love

- Once all the pairs have tried the different scenarios, ask them to practice their favourite to share with the group. Reflect how you could see what was going on with the characters without language. Did any of the situations remind you of characters from **As You Like It**?



Brotherly love

Organisation:

Whole group, two groups

Timings:

20–25 mins

Resources:

Copy of script – one for everyone

Introduction:

This section will explore sibling relationships in the play, specifically through the characters of Orlando and Oliver. It might be useful to remind the class about some of the traditions in place during Shakespeare's time for example it was the right of the first-born male child to inherit his father's properties. According to their father's will, Oliver should have provided for Orlando and ensured he was taught all the ways of being a gentleman.

In the head to head debate, the teacher's role is to facilitate the activity and keep it moving; ensuring arguments are concise and brief.

1 Read for Sense

Ask the group to recall the different sibling relationships within the play. What was the quality of these different relationships? (Celia and Rosalind are cousins but their bond is often described as sisterly).

- Explain that you are going to focus on the brothers who open the play: Oliver and Orlando.
- Ask two students to read the following text, for sense rather than dramatising the exchange. Allow other students to follow with shared scripts. Clarify what is being said and what has happened between the brothers.

OLIVER

Now, sir! what make you here?

ORLANDO

Nothing: I am not taught to make any thing.

OLIVER

What mar you then, sir?

ORLANDO

Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

OLIVER

Marry, sir, be better employed, and be naught awhile.

ORLANDO

Shall I keep your hogs and eat husks with them? What prodigal portion have I spent, that I should come to such penury?

OLIVER

Know you where you are, sir?

ORLANDO

O, sir, very well; here in your orchard.

OLIVER

Know you before whom, sir?

ORLANDO

Ay, better than him I am before knows me. I know you are my eldest brother; and, in the gentle condition of blood, you should so know me. The courtesy of nations allows you my better, in that you are the first-born; but the same tradition takes not away my blood, were there twenty brothers betwixt us: I have as much of my father in me as you; albeit, I confess, your coming before me is nearer to his reverence.

OLIVER

What, boy!

ORLANDO

Come, come, elder brother, you are too young in this.

OLIVER

Wilt thou lay hands on me, villain?

ORLANDO

I am no villain; I am the youngest son of Sir Rowland de Boys; he was my father, and he is thrice a villain that says such a father begot villains. Wert thou not my brother, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so: thou hast railed on thyself.

2 A Battle of Wills

Split the class into two groups – one group are going to be **Olivers** and the other are going to be **Orlandos**. Even if they don't necessarily agree with what their character has done, they are going to step into their shoes and try to understand the motivations behind their actions.

- Separate the two groups with a teacher or teaching assistant guiding each. Give each group two minutes to create as many arguments for their character's behaviour as possible (eg. Oliver – I am the older brother, it's my right to do with the money as I want. Orlando – we are brothers, it was in our father's will.)
- At the end of the time, set two chairs facing each other and create a semi-circle of Olivers round one chair and Orlandos around the other.
- A brother from each side should be selected to sit and debate what has happened.
- Once the debate begins, allow each pair time to make their points before getting two more brothers up. Each new set of brothers should try different approaches to make their arguments. As facilitator of the debate, it might be useful to throw in questions to the brothers eg. Shouldn't you try to make your own way in life? What would your father say if he was still alive?
- At the end of the debate, discuss what you learnt about both the brother's motivations. Why do you think they behave in the way they do?



Dramatising the conflict

Organisation:

Pairs

Timings:

20 mins

Resources:

Script excerpts

Introduction:

In pairs, the group are now going to put this text between Oliver and Orlando on it's feet, exploring how it might be staged and the state of the brothers' relationship.



1 Staging the brothers

In pairs, ask the students to explore saying the text to each other in different ways. After each approach discuss what this conveys about their relationship:

- Back to back in whispers
- 5 feet apart
- Shouting across the space
- Moving forward, backwards and turning away on lines in the text they feel appropriate.

→ Finally allow them to choose elements from each of these methods to stage a version of the script to share with the group. They should attempt in their presentation to show the state of the relationship between the brothers and the emotions they are currently experiencing.



Leaving home and statelessness

If you haven't explored some of the background materials and pre-show activities relating to **statelessness** and **exile** earlier in the pack, it might be useful to touch on these before continuing with the following post-show activities.



Mapping our lives

Organisation:

Whole group work

Timings:

15 mins

Resources:

Country names

Introduction:

This activity allows the group to visualise the movement of people around the globe by thinking about their own family experiences. With the play exploring exile and statelessness, it is important that students only explore the journeys they are comfortable with sharing. Allowing them to choose which grandparent or parent to focus on allows a certain level of safety.



1 Introducing the idea

Introduce the idea that people change the countries they call home for many different reasons, some very positive. It would be good for a member of teaching staff to model a story for the group.

2 Creating a world map

Explain that the space they are in is now the world and the floor is going to become a **world map**.

- Depending on your class, you might want to place the enclosed country names on the floor in the space to help the group locate places. Walk through the space indicating on the floor world map where key countries/continents are located (West – North America, South America, Central – Europe crossing into Eastern Europe and Russia etc.) The group is now going to explore the different journeys their families have taken to bring them to their city or town.
- Ask the class to stand on the world map where one of their **grandparents** (or older relative) was born. They must negotiate with each other to ensure they are in the right place ('If you are in North America, then Mexico must be about here..!'). When everyone is in their position hear the countries their grandparents were from. If it feels appropriate for your group, hear a **fragment of a story** students know from that relation using the starting line 'I was told a story about..'

- Now ask the group to move to a position on the world map where one of their **parents** was born. If it is the same country as before, they might not move or if it is different, they might move right across the globe. Again, hear the names of the countries and if appropriate a story using 'I heard a story..'
- Now ask the group to move to a position on the map where **they were born**. Hear the country names in the space. Note you may have to shrink the world map slightly to focus on one country if a lot of students were born in one place.
- The final stage involves condensing the world map into your city or town's map locating new North, South, East and West positions. Ask the group to place themselves on the map, in negotiation with each other, as to **where they live now**. Hear the names of the streets or areas represented in the space.
- When finished, come back into a circle and discuss the exercise and what they discovered. In particular, focus on the fact that these journeys have brought this group together today.

Leaving home – freeze frames

Organisation:

Pairs and small groups

Timings:

20–25 mins

Resources:

Post its and pens

Introduction:

This activity will give students the opportunity to explore how and why people leave one country for another. If following on from the world map activity, the class should be told that they do not need to relate this to their own family's history, they can think broadly about different experiences.



- 1 In pairs, ask the group to think about all the different ways people leave one country to live in another, specifically the different **modes of transport** they take (bicycle, walk, flight, small boat, truck etc.). Ask them to write this on a post it note. Once completed, stick these post it notes on a free wall or floorspace and group similar ideas together.
- In the same pairs, ask the students to think of all the reasons **why people leave** a country for another. Ask them to write these on a new post it and stick to a different section of the wall/floor again, grouping similar ideas together.
- Put the pairs into small groups. Ask each group to choose one **mode of leaving** and one **reason for leaving** post it from the wall.



2 Creating Freeze Frames

They should now imagine a story behind their two choices (eg. flying – change of job) and create three freeze frames thinking whose perspective they want to tell the story from (a child, mother, father etc.)

- Show the three following moments from their journey:
 - LEAVING HOME
 - MID JOURNEY
 - ARRIVAL
- When the frozen pictures are almost ready, encourage the groups to think about the **movement** between the three frozen pictures so it plays as a whole piece. Also ask the group to think of a **title** for their work.
- Share the frozen pictures with the wider group, or if time doesn't allow, see a few groups in the space at the same time.

Rosalind must leave

Organisation:

Whole group work and pairs

Timings:

15 mins

Introduction:

In this activity the group will recall the moment when Rosalind was exiled from the court. Don't worry if their version of events is slightly different from the production's version – there's an interest in what they have recalled and why.



- 1 In a circle ask each of the group to think of **one small personal item** they would take with them if they had to leave their home quickly; something they could carry with them and which would remind them of home. Ask them to share these objects in pairs.
- In **As You Like It**, characters are sent away or exiled from court at a moment's notice. Ask the group if they can **recall the moment** when Rosalind found out she had to leave the court. What happened? Who decided she had to leave? Why?
 - Ask one volunteer from the group to **direct** this moment in the circle as a **frozen picture**, using other members of the group as actors. Who was present in the scene, and what was being said? Allow the director to add as many people as necessary to recall the scene fully, building it through your suggestions and provocations.
 - Ask the people sat in the circle to give each of the characters in the picture a line they are either **thinking or saying** in that moment. Ask the actors to then repeat these lines from within the picture.



Rosalind leaving the court

Organisation:

Whole group work

Timings:

20–30 mins

Resources:

Script excerpts from play

Introduction:

This activity uses the conscience corridor drama technique as a way for students to imagine Rosalind's final steps from court.



1 Lines from the play

Coming back into the circle, ask three students to read the lines that Duke Ferdinand uses to banish his niece Rosalind.

Mistress, dispatch you with your safest haste
And get you from our court.

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

If you outstay the time, upon mine honour
And in the greatness of my word, you die.

- Read the lines again and ask the group to consider which words would have particularly moved Rosalind when she heard them. Students should repeat the key words as a **whisper when they hear them**. A member of the group could sit in the middle of the circle with eyes closed and imagine being Rosalind. Repeat this exercise a few times to get used to the language and words.

2 Court corridor

The group is now going to create Rosalind's **last steps from court**. What voices from Rosalind's past life in the court would replay through her mind as she left? What memories might she recall? Moments from when she was young? Secret conversations with her best friend and cousin Celia? Hear some suggestions from the group.

- The group should now position themselves in the space so as to create a **court corridor** (one line facing another line). Choose one Rosalind to walk down the corridor. Narrate that it is the dead of night and Rosalind is making a swift exit from the court towards escape. Before Rosalind begins her final walk, ask the student playing her to say how she is feeling in that moment, in the first person ('I feel nervous, I don't want to see anyone, I must find Celia.')
- As Rosalind walks down the corridor, the voices from her past will come back to her and the students should say them aloud as she passes. You might like to narrate that when she reaches the end of the corridor and can see the door that will take her from court forever, she remembers **one final thing** that she must take with her and she rushes back to retrieve it from her room. Ask the Rosalind what this object is – something to remind her of happier times or a small piece of comfort.
- Allow as many people as possible to experience being Rosalind. Follow the exercise by discussing what it was like to hear those voices from the court.
- **Extension exercise**
You might want to hot seat or question your Rosalinds in role as they get to the end of the corridor. Ask the group to think of questions to put to Rosalind about what has happened in her past, what she thinks about the future will be like, her hopes and fears. The actor playing Rosalind doesn't have to answer every question – they can pass by saying a simple 'Pass,' or 'I'd prefer not to answer that.'

Creating Rosalind's room in exile

Organisation:

Whole group

Timings:

30–40 mins

Resources:

Masking tape, paper and coloured pens/pencils

Introduction:

This activity allows the class to build a fuller picture of Rosalind and think about how people create homes in unknown places. The cottage and room they are creating is not seen within the play which allows them a greater degree of freedom with their choices.

It would be useful to have a large masking tape outline already in place and ask the group to sit around the edge of the outline when beginning the activity.

Artistic skill isn't required for the drawing part of this activity but rather the depth of the idea is to be encouraged.



1 Introducing the idea

Narrate that when Rosalind, Celia and Touchstone arrive in the Forest of Arden, they find a cottage to live in. They are not as poor as some people who live in the forest but being exiled, they have left their courtly lives behind.

- Let the group know that together they are going to **build the space** where Rosalind sleeps in the cottage.
- Discuss what this cottage might be like. Would it seem expensive? Well decorated? What materials would the walls and things in the cottage be made from? Is it light or dark? There may be different opinions in the class so carefully navigate their suggestions whilst building a group picture of what the cottage is like.
- Ask the group to consider where Rosalind would sleep in the cottage and on what. When you have gathered suggestions, ask one person to mark out with masking tape where her bed or floor space might be. Continue building the **architecture of the room**, marking each decision in the space with tape – is there a window she looks out of? Where is the door in the room? Are there any shelves? Do they cook in this room or only sleep here?

- Once you have some of the architecture of the space imagined and taped, remind the group that Rosalind took **one special item** with her when she left court. Something small enough to carry which would give her strength or comfort on her travels. It might be very private that she kept under her bed in court – a photograph or a diary. Ask them to consider what this special item is.
- When they have imagined this object, they should draw it. Allow them to take their time **drawing the object** and realising it as fully as possible. If they finish their object quickly encourage them to think of another.
- Once everyone has drawn their object, ensure the group is sitting round the edge of your taped room. Allow each student to say what special object they chose for Rosalind and place it where they think it might live in the room eg. under the bed hidden away, stuck to the wall, under a pillow. At the end you should have a room filled with Rosalind's special objects.

→ Extension exercise

If there is time, students could step into the room and create a frozen picture of Rosalind thinking about the journey she has been on from the court and what she hopes the future might hold. They might speak aloud some of these thoughts to the group.

Performing Shakespeare

Performing Shakespeare, whether in a school hall, amateur dramatic group or on the RSC stage can be a daunting prospect. The actor playing Celia in **As You Like It** talks about this in the interview at the beginning of this pack. Embodying famous characters and delivering classic speeches whilst getting your head and tongue around the rhythm of the language can at times seem overwhelming.

However by jumping in and playing with some of these aspects through practical exercises, students will have the experience of exploring some of the most enduring stories and characters in literature. They may also find that some of the situations mirror things that have happened in their own lives; love, family, feuds and death.



Tackling rhythm & verse

Organisation:

Partner and whole group

Timings:

45–50 mins

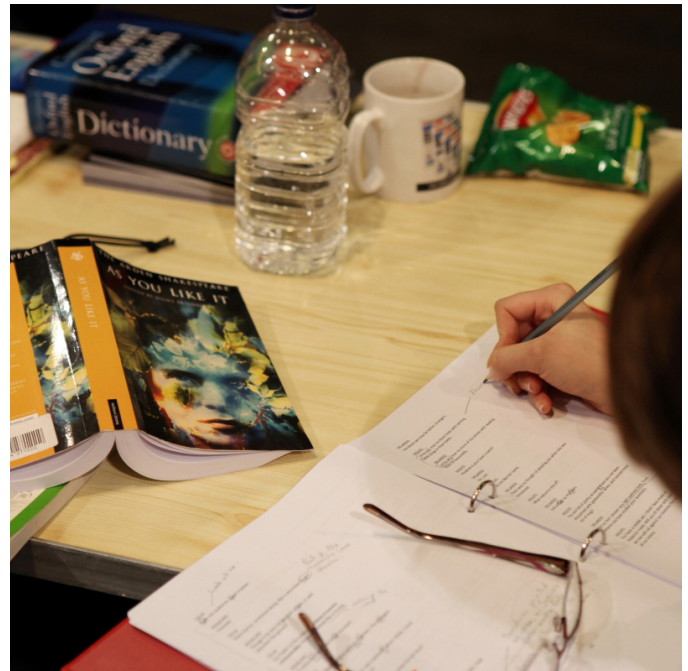
Resources:

Sections from script, scarves or school ties

Introduction:

It would be useful to begin by clarifying that every time we open our mouths to speak we are composing certain rhythms and inflections. This can be down to the different emphasises we put on words, the rise and fall of our sentences or accent and dialect.

These activities allow students the opportunity to start playing with the rhythm and verse in Shakespeare's play.



1 Introducing the idea

In pairs, facing their partner, ask them to label themselves **A** and **B**. **A** is going to talk for 30 seconds on the subject of **my favourite food** and **B** is going to listen; picking up interesting examples of their partner's speech pattern and the rhythm they speak with. Share points with the wider group, emphasising that the class is trying to understand universal similarities in the way people speak.

- It is now **B**'s turn. Give them a new topic to explore – **if I was Prime Minister for the day** and do the same again, with **A** now listening and **B** speaking for 30 seconds. Share responses to this with the wider class. Did the change in topic alter the speech patterns of the speaker?

2 The heartbeat

Explain that Shakespeare and many of his contemporaries wrote their plays in verse, a type of poetry. In particular, Shakespeare made use of a particular rhythm pattern called **iambic pentameter**. Ask the class if anyone has heard of this and can help explain what it is.

- **iambic pentameter** is often known simply as a **heartbeat** because the rhythms are very similar. The iambic Pentameter is 5 heartbeats to be exact: DE-DUM, DE-DUM, DE-DUM, DE-DUM, DE-DUM. It is often described as the rhythm of life as it runs through our bodies and affects the way we speak.

In the same way, it is the momentum running through Shakespeare's plays.

- Ask the group to beat the DE-DUM rhythm out with their hands to their chests as though a heartbeat. Then beat it on the floor with their hands and finally gallop it on their feet.
- Listen to the DE-DUM rhythm again and explain that the rhythm comprises an unstressed (or weak – the 'de') syllable followed by a stressed (or strong – the 'dum') syllable.

3 Make your own

Give the group a few minutes to create their own iambic pentameters, giving them a few examples to get them going (I'D-**REA** / LLY-**LIKE** / A-**NOTH** / ER-**CUP** / OF-**TEA**/ or their birthday MY-**BIRTH** / DAY-**IS** / THE-**TENTH** / OF-**MAY** / NEXT-**YEAR**) Hear these around the circle and ask the individual to beat the rhythm as they share them. Clarify any which might need help.

4 As You Like It

In their partners, you are now going to give them some lines from **As You Like It** to experiment with. Ask them to play with the rhythm and in particular, find the stressed and unstressed syllables within it.

ROSALIND:

I **pray** / you, **do** / not **fall** / in **love** / with **me**,
For **I** / am **fal** / ser **than** / vows **made** / in **wine**...

PHOEBE:

Thou **tell'st** / me **there** / is **mur** / der **in** / mine **eye** /:
Tis **pret** / ty, **sure**, / and **ver** / y **prob** / a **ble**.

- After the pairs have practised these lines, over-emphasising at the moment the stressed and unstressed syllables, ask them to present their findings – clarifying the decisions they have made as you go along.

5 Text whilst playing an objective

The hardest part of working with **iambic pentameter** is recognising the rhythm and then finding a way to speak the meaning of the lines without it falling too much into the DE-DUM pattern.

- For the final exercise, the pairs are going to play with the lines whilst doing another activity, or playing an objective, to see what this brings to the rhythm and the text. This can either be done with half the group watching if space is an issue or choosing two pairs with the rest of the class as audience.
- Ensure that all pairs have learnt their lines. **A** is now going to be **the chased** and **B** is **the chaser**.
- Ask **A** to tuck their tie or scarf into the back of their skirt or trousers so it is hanging behind them like a tail. **B** is going to chase **A** and attempt to steal the tie whilst saying the lines at the same time. They can repeat the lines more than once until they have succeeded with their objective. Allow the audience and pair to give feedback about what this task did to the language and rhythm. Could you still hear the **iambic pentameter**? Could you understand the meaning of the speeches? Were there moments when the actions and text went together well?
- Then try again, keeping **A** as the person being chased and **B** as the chaser this time giving the speech to **A** instead. Does the meaning and rhythm change with **A** saying the lines whilst trying to escape capture?



Characterisation & exploring status

Organisation:

Pairs

Timings:

1 hour

Resources:

Script excerpts

Introduction:

Power, who has it and how it is retained is something that is constantly shifting in **As You Like It** from the world of the court to the forest. In rehearsals, the actors were often asked by the director Douglas to think about the status of their character within a particular scene as well as how their status has changed throughout the play. Status can transfer between characters subtly throughout a scene and the actors show this through the use of space, gesture, posture, vocal inflection as well as verbal content.



1 Introducing the idea

Ask the group in pairs to a) define what status is and b) think of an example of high and low status relationship they see in everyday life. Create a quick frozen picture of this relationship. Share a few definitions and frozen pictures in the space.

2 Switching status

Discuss how status often shifts between individuals in everyday life, as well as between characters in plays. In fact, characters changing their status within scenes often provides the dramatic potential and journey for that character.

→ In pairs, ask one student to start with a high status body position and the other low and gradually little by little to switch their status from one to the other and back again.

3 Showing status – Bodies in space

Taking away language and looking at how we convey status with only our bodies in the space is a useful part of actor and director training.

→ Ensuring the class understands the perimeters of the stage space you are going to use, ask for ten volunteers. The rest of the class sit as audience.

→ Explain that one by one, you would like each of the students to come onto the stage and stand still in a location and position which gives them **the most power** or status. They may want to respond to what another student has done before, they may not.

→ Once all ten students have found their positions onstage, allow the audience to discuss who they think has the highest status and explain why. There may be surprises to draw out from their responses, for example your eye may be drawn to the left hand side of the stage (we are often said to read a stage as we read text – from left to right), the students down centre stage might be eclipsed by someone standing behind them etc.

→ Can we relate this to the performance of **As You Like It**? If this was the court, which character would be Duke Ferdinand, which would be Touchstone, Rosalind, Orlando etc.

→ Repeat the exercise again, giving each volunteer a secret character from the play to embody. How do they negotiate their positions onstage? Which character thinks they hold the most power? Changing the location from **the court** to **the forest** will also bring an interesting dimension to the activity.

4 Character status: As You Like It

Begin by reminding each other of the main characters within the play. Discuss which characters in the play had a high status (did they maintain this throughout?) and which had a low status (how did this show itself onstage?)

- Divide the class into small groups. Each group will be given a character (depending on class size, more than one group might get the same character). They are to think of three separate moments within the play which show a change in that character's status. If the group are struggling to think of these moments, there are some suggestions below. However it will be more interesting if they arrive at these themselves.

ROSALIND

- When exiled
- As Ganymede instructing Orlando how to woo
- In the final wedding scene

ORLANDO

- When arguing with his brother about his poor treatment
- In the Forest of Arden attempting to steal food from Duke Senior and his men
- Pinning up love verses in the forest for Rosalind

DUKE FERDINAND

- When sending Rosalind to exile
- When he discovers Rosalind and Celia have gone missing
- When he meets a holy man and gives up his dukedom (this action happens offstage in the play)

- Ask the group to show their three moments using a freeze frame for each. Ask them to carefully consider things you have already explored in the class eg. eye contact and their spatial relationships to each other. Ask the group to practice moving between these three frozen pictures and to think of them as one character's journey throughout the play.
- Share these as a wider group; thought tracking some of the characters to hear what they are saying or thinking. You can do this by tapping a particular character and giving them a line to complete if they are struggling eg. I think... I see... I feel...

5 Staging status: As You Like It

Divide the class into groups of four. The students are now going to stage their own section of the text from the play. It would be useful to recap what they have discovered about status so far in the class

- Give each group a copy of the following text, ask them to first read the script for sense and to clarify language. Share any questions relating to the text and ensure all students have a sense of what is being said and what is happening.
- Once the text is broadly understood, the students should note down the status (from 1 low – 10 high) of each character, in each of their speeches within the scene. Pay particular attention to what another character says before them which might alter their status. The students should find that the status shifts throughout the scene from character to character.
- Once they have notated the status of the characters, ask each of the students to take a character and for one student to be director. They should put this excerpt on its feet in order to show the shifting status. Advise them to pay particular attention to eye contact, gesture, spatial relationships to each other and the stage as a whole.
- Share these observations on stagings and discuss the choices that were made.



Enter ORLANDO, with his sword drawn

ORLANDO

Forbear, and eat no more.

JAQUES

Why, I have eat none yet.

ORLANDO

Nor shalt not, till necessity be served.

JAQUES

Of what kind should this cock come of?

DUKE SENIOR

Art thou thus bolden'd, man, by thy distress,
Or else a rude despiser of good manners,
That in civility thou seem'st so empty?

ORLANDO

You touch'd my vein at first: the thorny point
Of bare distress hath ta'en from me the show
Of smooth civility: yet am I inland bred
And know some nurture. But forbear, I say:
He dies that touches any of this fruit
Till I and my affairs are answered.

JAQUES

An you will not be answered with reason, I
must die.

DUKE SENIOR

What would you have? Your gentleness shall
force
More than your force move us to gentleness.

ORLANDO

I almost die for food; and let me have it.

DUKE SENIOR

Sit down and feed, and welcome to our table.

ORLANDO

Speak you so gently? Pardon me, I pray you:
I thought that all things had been savage here;
And therefore put I on the countenance
Of stern commandment. But whate'er you are
That in this desert inaccessible,
Under the shade of melancholy boughs,
Lose and neglect the creeping hours of time
If ever you have look'd on better days,
If ever been where bells have knoll'd to church,
If ever sat at any good man's feast,
If ever from your eyelids wiped a tear
And know what 'tis to pity and be pitied,
Let gentleness my strong enforcement be:
In the which hope I blush, and hide my sword.

DUKE SENIOR

True is it that we have seen better days,
And have with holy bell been knoll'd to church
And sat at good men's feasts and wiped our eyes
Of drops that sacred pity hath engender'd:
And therefore sit you down in gentleness
And take upon command what help we have
That to your wanting may be minister'd.

ORLANDO

Then but forbear your food a little while,
Whiles, like a doe, I go to find my fawn
And give it food. There is an old poor man,
Who after me hath many a weary step
Limp'd in pure love: till he be first sufficed,
Oppress'd with two weak evils, age and hunger,
I will not touch a bit.

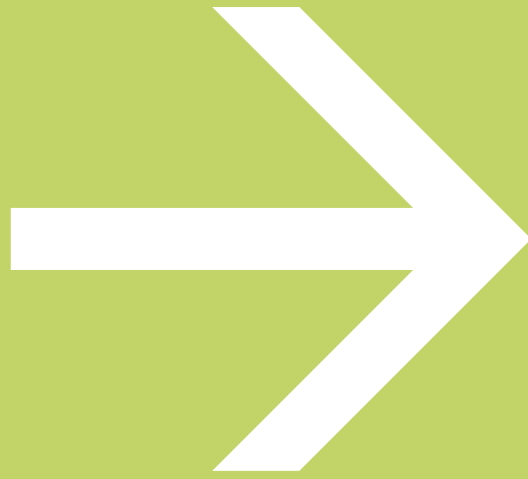
DUKE SENIOR

Go find him out,
And we will nothing waste till you return.

ORLANDO

I thank ye; and be blest for your good comfort!

Exit



Further reading

Transport's As You Like It video blogs

- **Vlog 1**
<http://goo.gl/LPT9KZ>
- **Vlog 2**
<http://goo.gl/7WsDTo>
- **Vlog 3**
<http://goo.gl/rcLO9G>

Statelessness and exile

- **A Kuwati Biduns experience of statelessness**
<http://goo.gl/ZHYeVs>
- **The UNHCR's definition of statelessness**
<http://goo.gl/13f7P>
- **Refworld – helping the world's stateless people**
<http://goo.gl/EhVALd>
- **Pulitzer Crisis**
<http://goo.gl/kznvua>
- **Guantanamo Inmates**
<http://goo.gl/NAkQ6s>
- **Amnesty, France**
<http://goo.gl/1nVIEh>

Rosalind and gender roles

- **Because I am a girl – Plan UK**
<http://goo.gl/d7hyo>
- **Diane Abbott and contemporary male roles**
<http://goo.gl/Os7RBd>

Shakespeare and language

- **RSC – Shakespeare's Language**
<http://goo.gl/gJUwJV>
- **Iambic Pentameter**
<http://goo.gl/RC7xeS>



Resources

Background information: People in exile (p11)

In the play **As You Like It**, exile is a constant danger to the lives and safety of the characters in the play. It is a threat which can be realised at a moment's notice forcing citizens to leave their homes, loved ones and lives in order to find a place of safety. Three of the main characters (Duke Senior, his daughter Rosalind and Orlando) are forced to leave their homes, and find freedom in another place.

A Shakespearean audience would have recognised exile as a real danger beyond the confines of the stage. During Queen Elizabeth's reign, when many of Shakespeare's plays were performed, exile was something which threatened everyone's lives. Elizabeth's own mother was beheaded for adultery on the orders of her father and Elizabeth was exiled from the court at the age of two years old.

Replicated in the modern world, this sense of displacement and exile can be partly understood when looking at the plight of refugees and asylum seekers across the globe. In 2012 more than 45.2 million people were displaced around the world with wars in Syria, Somalia and Afghanistan forcing tens of thousands of people to flee their homes, adding to this global humanitarian crisis.

As You Like It may only touch on these issues but they have their root in the extreme experiences of displacement people are still experiencing today.

Background information: Statelessness (p12)

The United Nations' Declaration of Human Rights, states:

'Everyone has the right to a nationality and should not be arbitrarily deprived of citizenship.'

How many of us take our nationality, the right to have a passport and be recognised as a citizen for granted? To be stateless is not to be recognized as a citizen by any country or state. It often prevents a person from accessing basic economic, social and cultural rights in the country in which they are residing.

Statelessness affects more than 12 million people around the world and at least 600,000 people in Europe alone.

Background information: Statelessness continued (p13)

Belonging to a country allows an individual the opportunity to participate in their community and society as a whole. Without citizenship, all the usual things we may take for granted become difficult, if not impossible. Parents cannot register the birth of a newborn baby, children may not be able to attend school, obtain a job, travel or get married. When the person dies they may have to be buried anonymously without official recognition.

Stateless people are not refugees; they often have deep roots within their home countries.

Their situation can be due to ethnic discrimination or can occur due to changes in the country for example with the break-up of the Soviet Union.

In this version of **As You Like It**, the actors and creative team spent time researching and understanding statelessness in order to inform the production.

Love: Brotherly love (p21)

OLIVER

Now, sir! what make you here?

ORLANDO

Nothing: I am not taught to make any thing.

OLIVER

What mar you then, sir?

ORLANDO

Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

OLIVER

Marry, sir, be better employed, and be naught awhile.

ORLANDO

Shall I keep your hogs and eat husks with them?
What prodigal portion have I spent, that I should come to such penury?

OLIVER

Know you where you are, sir?

ORLANDO

O, sir, very well; here in your orchard.

OLIVER

Know you before whom, sir?

ORLANDO

Ay, better than him I am before knows me.
I know you are my eldest brother; and, in the gentle condition of blood, you should so know me.
The courtesy of nations allows you my better, in that you are the first-born; but the same tradition takes not away my blood, were there twenty brothers betwixt us: I have as much of my father in me as you; albeit, I confess, your coming before me is nearer to his reverence.

OLIVER

What, boy!

ORLANDO

Come, come, elder brother, you are too young in this.

OLIVER

Wilt thou lay hands on me, villain?

ORLANDO

I am no villain; I am the youngest son of Sir Rowland de Boys; he was my father, and he is thrice a villain that says such a father begot villains.
Wert thou not my brother, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so: thou hast railed on thyself.

ANTARCTICA

GREENLAND

EUROPE

RUSSIA

AFRICA

INDIA

ASIA

AUSTRALIA

Leaving Home & Displacement: Rosalind Leaving the Court (p28)

Mistress, dispatch you with your safest haste
And get you from our court.

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

If you outstay the time, upon mine honour
And in the greatness of my word, you die.

Tackling Rhythm and Verse: As You Like It (p31)

ROSALIND:

I pray you, do not fall in love with me,
For I am falser than vows made in wine...

PHOEBE:

Thou tell'st me there is murder in mine eye:
Tis pretty, sure, and very probable.

Characterisation and Exploring Status: Character Status (p33)

ROSALIND

- When exiled
- As Ganymede instructing Orlando how to woo
- In the final wedding scene

ORLANDO

- When arguing with his brother about his poor treatment
- In the Forest of Arden attempting to steal food from Duke Senior and his men
- Pinning up love verses in the forest for Rosalind

DUKE FERDINAND

- When sending Rosalind to exile
- When he discovers Rosalind and Celia have gone missing
- When he meets a holy man and gives up his dukedom
(this action happens offstage in the play)

Performing Shakespeare: Showing Status: As You Like It (p35)

Enter ORLANDO, with his sword drawn

ORLANDO

Forbear, and eat no more.

JAQUES

Why, I have eat none yet.

ORLANDO

Nor shalt not, till necessity be served.

JAQUES

Of what kind should this cock come of?

DUKE SENIOR

Art thou thus bolden'd, man, by thy distress,
Or else a rude despiser of good manners,
That in civility thou seem'st so empty?

ORLANDO

You touch'd my vein at first: the thorny point
Of bare distress hath ta'en from me the show
Of smooth civility: yet am I inland bred
And know some nurture. But forbear, I say:
He dies that touches any of this fruit
Till I and my affairs are answered.

JAQUES

An you will not be answered with reason, I must die.

DUKE SENIOR

What would you have? Your gentleness shall force
More than your force move us to gentleness.

ORLANDO

I almost die for food; and let me have it.

DUKE SENIOR

Sit down and feed, and welcome to our table.

ORLANDO

Speak you so gently? Pardon me, I pray you:
I thought that all things had been savage here;
And therefore put I on the countenance
Of stern commandment.
But whate'er you are
That in this desert inaccessible,
Under the shade of melancholy boughs,
Lose and neglect the creeping hours of time
If ever you have look'd on better days,
If ever been where bells have knoll'd to church,
If ever sat at any good man's feast,
If ever from your eyelids wiped a tear
And know what 'tis to pity and be pitied,
Let gentleness my strong enforcement be:
In the which hope I blush, and hide my sword.

DUKE SENIOR

True is it that we have seen better days,
And have with holy bell been knoll'd to church
And sat at good men's feasts and wiped our eyes
Of drops that sacred pity hath engender'd:
And therefore sit you down in gentleness
And take upon command what help we have
That to your wanting may be minister'd.

ORLANDO

Then but forbear your food a little while,
Whiles, like a doe, I go to find my fawn
And give it food.
There is an old poor man,
Who after me hath many a weary step
Limp'd in pure love: till he be first sufficed,
Oppress'd with two weak evils, age and hunger,
I will not touch a bit.

DUKE SENIOR

Go find him out,
And we will nothing waste till you return.

ORLANDO

I thank ye; and be blest for your good comfort!

Exit

Thank you

Thank you for using Transport's **As You Like It** Teacher Resource Pack.

We would love to hear any feedback you have about using the pack.

Please email your comments and thoughts to:
emma@transport-theatre.eu

As You Like It

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Co-produced with: **Les Théâtres de la Ville de Luxembourg & New Wolsey Theatre, Ipswich**

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