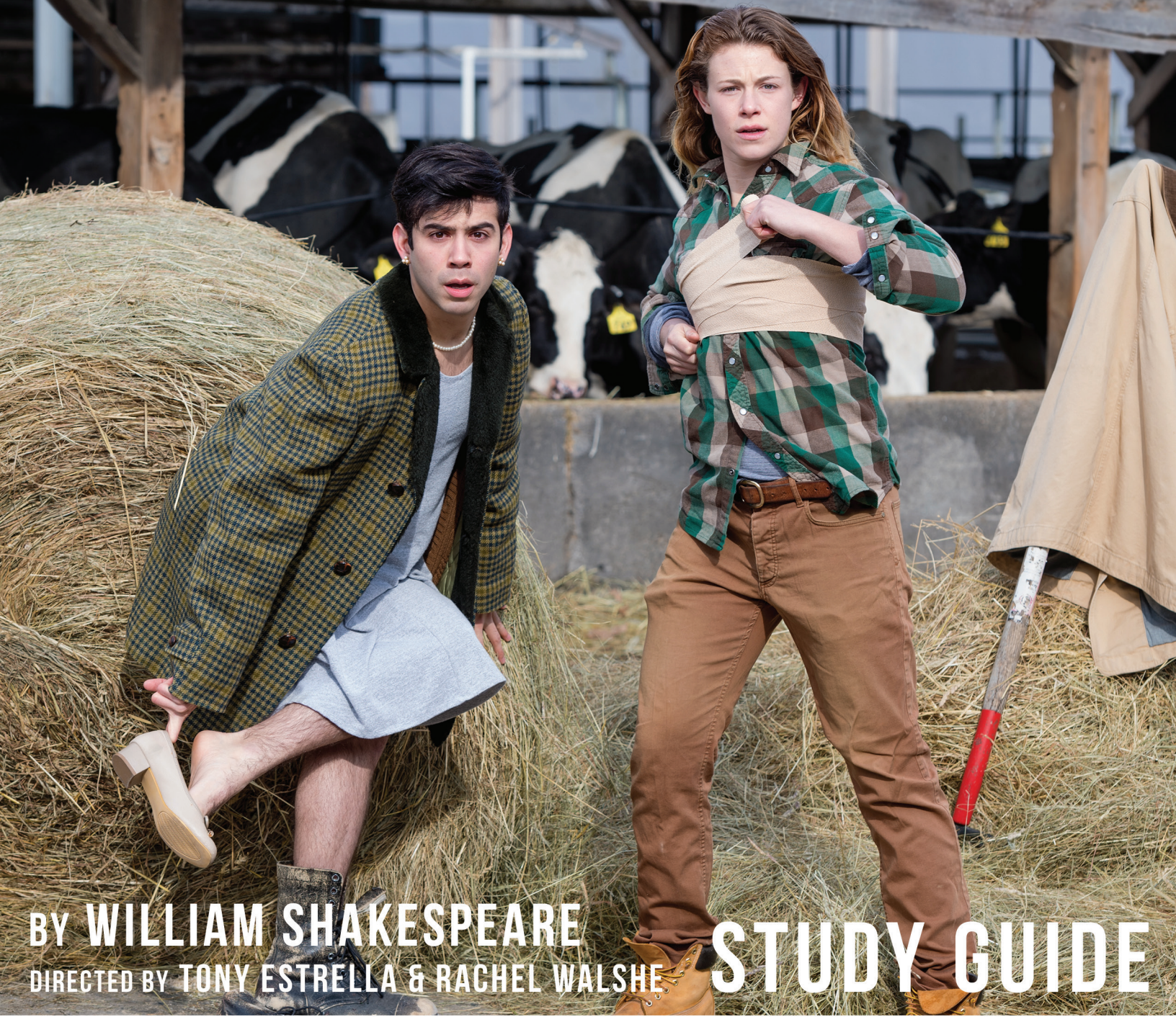


THE SANDRA FEINSTEIN-GAMM THEATRE

# AS YOU LIKE IT



BY WILLIAM SHAKESPEARE  
DIRECTED BY TONY ESTRELLA & RACHEL WALSH

## STUDY GUIDE

**GAMM**  
EDUCATION

sandra feinstein-

**GAM**  
theatre

2017 - 2018  
SEASON

**33**

**401.723.4266**

**GAMMTHEATRE.ORG**

**172 EXCHANGE STREET  
PAWTUCKET, RI**



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We thank the following individuals and organizations for their support of PLAY in our 33rd Season:  
We thank the following organizations, foundations and corporations for their support of PLAY: The Rhode Island Foundation, The Fain Family Foundation, The Rhode Island State Council on the Arts, The City of Pawtucket, The Mabel T. Woolley Trust, The Ramsey-McClusky Foundation, June Rockwell Levy Foundation, Collette/Alice I Sullivan Foundation, Taco/White Family Foundation, Nordson Corporation Foundation and The Bristol County Savings Charitable Foundation.

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This study guide was prepared by Gabriella Sanchez, Kate Hanson, Susie Schutt, Tracy Morreo, and Jon Del Sesto



# ACT I

# WELCOME



Dear Educator,

The Sandra Feinstein-Gamm Theatre is pleased to offer you this study guide to prepare you and your students for our production of *As You Like It* by William Shakespeare. In this guide you will find background information about the play and playwright, an inside look at our production, as well as activities for your classroom and questions for discussion. We recommend using this study guide before your visit to The Gamm, as well as after to debrief with your students.

We would like to offer a pre-show visit with your classroom/school before your visit to help prepare your students for the play. This will whet students' appetites for the performance and encourage them to question and explore the themes of the play. This visit will last about half an hour and is offered to your classroom free of charge. Most student matinees are followed by a talkback with the production team and offer students the opportunity to debrief the performance immediately and ask questions of the actors, director, designers or playwright. Talkbacks range in length but we encourage you to stay and participate in the dynamic discussion.

We also offer longer workshops that will get students out of their seats and up on their feet engaging in the motifs and the language of the play. Kinesthetic engagement with language and literature ensures students deep comprehension and text-to-self connection that encourages students to invest in reading and literacy-learning. Much of this work was discovered, developed and inspired by the ArtsLiteracy Project at Brown University. Their strategies and models for learning continue to serve as a foundational pedagogical tool for all Gamm Education programming, including our PLAY (Pawtucket Literacy and Arts for Youth) in-school residencies.

Attending a production addresses several Common Core Standards in Theatre Arts Standards in Aesthetic Judgment, Cultural Contexts, and Communication, as well as many of the College and Career Readiness Anchor Standards in Reading, Writing, Speaking and Listening. Below, we have included a list of standards that align with attending a performance and using our study guide.

We would love to hear from you about your experiences using this study guide. It is a great help to us as we build on our education program from year to year. We look forward to seeing you at The Gamm!

## **Susie Schutt**

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# THEATRE AUDIENCE ETIQUETTE

What is so exciting about attending the theatre - especially in a smaller space such as The Gamm - is that it is live! Live theatre is different from other forms of entertainment; unlike film and television you are encouraged to pay close attention and actively engage your imagination.

You, the audience, are mere feet (and sometimes inches!) away from the actors; therefore, you play an active role in the experience. **The actors can see and hear any distracting behavior such as talking, text messaging, unwrapping candy, the ringing of cell phones, etc.** This can affect the actor's concentration, disrupt the performance, and ruin the experience for other audience members. So we ask that you refrain from talking or making any noise during a performance. *Thank you!*

## TIP:

*Discuss with your students the particular demands and benefits of attending a live performance. Perhaps have them brainstorm how theatre is different from film, television and sporting events.*

## COMMON CORE GUIDE. . . . .

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. [CCSS.ELA-LITERACY.CCRA.R.2] *See Themes and Questions for Discussion*

Analyze how and why individuals, events, or ideas develop and interact over the course of a text. [CCSS.ELA-LITERACY.CCRA.R.3] *See Themes and Questions for Discussion*

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. [CCSS.ELA-LITERACY.CCRA.R.4] *See our Activity for the Classroom*

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. [CCSS.ELA-LITERACY.CCRA.R.7] *See examples throughout our study guide.*

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. [CCSS.ELA-LITERACY.CCRA.R.9] *See our Resident Scholar's essay.*

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences. [CCSS.ELA-LITERACY.CCRA.W.3] *See our Activity for the Classroom*

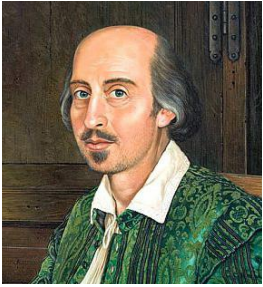
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. [CCSS.ELA-LITERACY.CCRA.SL.1] *See Themes and Questions for Discussion*

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. [CCSS.ELA-LITERACY.CCRA.SL.2] *See examples throughout our study guide.*

# ACT II

## PLAY & PLAYWRIGHT

### WILLIAM SHAKESPEARE



William Shakespeare is the most influential writer in the English Language. He is often called England's national poet and the "Bard of Avon". His surviving works, including some collaborations, consist of 38 plays, 154 sonnets, two long narrative poems, and several other poems. His plays have been translated into every major living language and are performed more often than those of any other playwright.

He was born in Stratford-upon-Avon, England in April, 1564 to John Shakespeare and Mary Arden and was one of eight children. He attended the King's New School as a child and did not attend college. At age 18 he married Anne Hathaway and had three children, Susanna and twins Hamnet, and Judith. Few records of Shakespeare's private life survive and there has been considerable speculation about matters such as physical appearance and whether works attributed to him were written by others.

Shakespeare produced most of his known work between 1589 and 1613. In 1592, he began a successful career in London as an actor, writer, and part owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. Shakespeare's early plays were mostly comedies and histories, however, he mainly wrote tragedies until about 1608, including Hamlet, King Lear, and Macbeth. In his last phase he wrote romances also known as tragicomedies. He appears to have retired to Stratford around 1613, where he died three years later at the age of 52.

Shakespeare's reputation did not rise to its present heights until the nineteenth century. In the twentieth century, his work was repeatedly adopted and rediscovered by new movements in scholarship and performance. His plays remain highly popular and are constantly studied, performed and reinterpreted in diverse cultural and political contexts throughout the world.

### ABOUT "AS YOU LIKE IT"

*As You Like It* is one of Shakespeare's comedies. Although we do not know for sure, it is generally accepted that *As You Like It* was written in 1599 and published in his First Folio in 1623. The play is an audience favorite and has been produced many times, as well as adapted into films, a radio show, musical theatre, and many other types of art. It ran on Broadway in 1950 for 145 performances starring Hollywood star, Katherine Hepburn.

*As You Like It* follows its heroine, Rosalind, as she flees persecution in her uncle's court, accompanied by her cousin Celia to find safety and eventually, love, in the Forest of Arden. In the forest they encounter a variety of memorable characters, notably the melancholy traveler Jacques who speaks one of Shakespeare's most famous speeches ("All the world's a stage"). The play is considered a pastoral comedy because it idealizes the country life, rather than the city, and it ends in marriage, as is traditional in Shakespeare's comedies.



# WHO'S WHO? (WITH A LITTLE PLOT THROWN IN!)

## FROM NATIONAL PLAYERS

### THE COURT

- **Duke Frederick** is the younger brother of Duke Senior. After banishing Duke Senior, he becomes jealous and paranoid.
- **Celia (Aliena)** is the daughter of Duke Frederick. She flees court with Rosalind, her cousin and dearest friend, disguised as a lowborn countrywoman.
- **Rosalind (Ganymede)** is the daughter of Duke Senior. She remains at court with her cousin Celia until Duke Frederick banishes her as well. She dresses as a man in order to escape and maintains the disguise once in the country.
- **Touchstone** is a witty clown in the court of Duke Frederick. Rosalind and Celia convince him to flee with them into the country, where he falls in love with Audrey, a goatherd.
- **Charles** is Duke Frederick's wrestler. At the request of Oliver, he tries to kill Orlando in a wrestling match, but Orlando prevails.
- **LeBeau, Courtiers and Lords** attend to Duke Frederick

### THE BANISHED

- **Duke Senior** is the rightful duke who has been usurped by his younger brother, Frederick, and banished to the Forest of Arden.
- **Jaques** is a melancholy lord who followed Duke Senior into banishment.
- **Amiens** is another lord who attends on Duke Senior.

### THE FAMILY OF SIR ROWLAND DE BOYS

- **Oliver** is the oldest son of Sir Rowland and controls the estate. He refuses to give Orlando the proper money or education and tries to have him killed. Later, Orlando saves his life.
- **Jaques de Boys** is the middle son of Sir Rowland who is away at school.
- **Orlando** is the gallant youngest son of Sir Rowland. While at the court of Duke Frederick, he falls in love with Rosalind, but is forced to flee into the country.

### THE COUNTRY

- **Silvius** is a young shepherd who is madly in love with Phoebe.
- **Phoebe** is a shepherdess who scorns the love of Silvius, but falls in love with the disguised Rosalind.
- **Corin** is an old shepherd. Rosalind and Celia buy his master's cottage to live in.
- **Audrey** is a goatherd. Touchstone falls in love with her and they are soon engaged to be married.
- **William** is a countryman who is in love with Audrey.
- **Sir Oliver Martext** is a country clergyman who tries to marry Touchstone and Audrey.

# ACT III

## OUR PRODUCTION

### THE COMPANY

Adam/Hymen	<b>Sam Babbitt*</b>
Orlando	<b>Shura Baryshnikov*</b>
Corin	<b>Normand Beauregard*</b>
Touchstone	<b>Jeff Church</b>
Rosalind	<b>Nora Eschenheimer</b>
Celia	<b>Diego Guevara</b>
William/Lord (Duke Senior's court)	<b>Daraja Hinds</b>
Charles/Phoebe	<b>Jesse Hinson*</b>
Jaques	<b>Jeanine Kane*</b>
Silvius	<b>Casey Seymour Kim*</b>
Oliver	<b>Gunnar Manchester</b>
Le Beau/Martext	<b>Milly Massey</b>
Duke Frederick/Duke Senior	<b>Wendy Overly*</b>
Audrey/Lord (Duke Frederick's court)	<b>Helena Tafuri</b>
Amiens	<b>Brandon Whitehead*</b>

### THE STAFF

Directors	<b>Tony Estrella, Rachel Walshe</b>
Set Design, Production Management	<b>Jessica Hill</b>
Costume Design	<b>Amanda Downing Carney</b>
Lighting Design	<b>Jeff Adelberg</b>
Stage Management	<b>Sara Sheets</b>
Music Direction & Arrangement	<b>Charles Cofone</b>
Fight Choreography	<b>Normand Beauregard</b>
Technical Production Supervisor	<b>DJ Potter</b>
Assistant Stage Managers	<b>Jessica Corsentino, Jessica Hill*</b>
Production Assistant	<b>MJ Santry</b>
Production Intern	<b>Riley Jensen</b>
Electricians	<b>Mike Cline, Justin Carroll, Jaime Allstrom, Renee Suprenant, Steve Wilson</b>
Construction	<b>Mike Cline, Alex Eizenberg, Todd Estrella, Chris Kilduff, Max Ramirez, MJ Santry</b>

### TIP:

*Before coming to the theater, discuss with your students the various professions in the theater. It takes more than just actors! When they arrive, ask them to notice evidence of those professions at work.*



# GAMM EMPLOYEE SPOTLIGHT

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*While actors, directors, and playwrights are the most well-known, there are many jobs and careers that make theater successful. Each of our study guides focus on a different theater career by highlighting a Gamm employee.*

## OLIVER DOW | MANAGING DIRECTOR

### **What does your job entail?**

Everyone that has this job approaches it differently. On paper, my job is to oversee and manage all the administrative departments and make sure we have the money so that everyone gets paid. That includes our staff, artists, vendors and even our landlord. If someone doesn't get paid, I will hear about it. The key to success in my position is hiring the best people for their jobs. It is like casting a show. Having great actors makes the director's job easy.

### **Why is your job important to The Gamm's success?**

It is vital to have someone to make important decisions and take responsibility for the outcome of those choices whatever the result.

### **What led you to your position at The Gamm?**

I was looking for an opportunity in New England and I was attracted by the artistic choices Tony was making. I had worked for many years Off-Broadway and what The Gamm produces is a very similar brand of theater.

### **Why theater?**

I ask myself that very question quite often. I think theater chose me, not the other way around.

### **What, if any, other professions are you curious about?**

I have always been interested in film and hope that I have at least one IMDB credit before I die. I also would like to produce commercially on Broadway and lately I have been wondering about politics because I'm frustrated with our elected officials. I believe they must stand up for what they personally believe is right rather than what they believe will get them re-elected.

### **What special skills does your position entail?**

As a Managing Director the most important skills are to be a visionary leader that can make tough decisions and to have the ability to analyze talent. The key to my success at the Gamm has been recruiting and maintaining a first rate staff of professionals that are great at their jobs and work together as a team.

### **What is your favorite flavor of ice cream?**

Any flavor of coffee because I need the caffeine!



# DIRECTOR'S NOTES

BY TONY ESTRELLA



*When a man's verses cannot be understood nor a man's good wit seconded with...understanding, it strikes a man more dead than a great reckoning in a little room.* - Touchstone in *As You Like It*

That The Gamm has a bit of a thing for Shakespeare will come as no shock to anybody. Over the years, we've jokingly referred to him as our resident playwright. *As You Like It* marks our ninth production of his work in our 15 seasons here in Pawtucket. It's also the 13th I've been involved with at The Gamm going back to our many seasons in Providence...and that's not counting Amy Freed's hilarious *The Beard of Avon*, a comedy about the conspiracy theories surrounding the "true" authorship of Shakespeare's plays.

Coincidentally, the man disparagingly referenced in the quote above is a major candidate for the authorship conspiracy folks: that other genius Elizabethan playwright Christopher Marlowe, author of *Doctor Faustus* and *Tamburlaine*. Marlowe was killed famously at the height of his powers in 1593 when his reputation towered above the young "upstart crow\*" William Shakespeare. Apparently he was stabbed in the head in an argument over a bill at a tavern in Deptford. The coroner's inquest found that he was killed "in a great dispute about the reckoning in a little room." Shakespeare transformed that phrase to pay homage to the brilliant "dead shepherd" (another reference to Marlowe in *As You Like It*) and to vent the courtly fool Touchstone's frustration at not being understood by the rustics of Arden Forest. For The Gamm, this phrase has taken on another meaning: It has come to define the core of who we are and what we do.

I've always believed that our identity is like a rope of two thick strands braided together by the intimacy of a small theater experience. On the one hand Shakespeare; on the other hand classic and modern epics willing to take on politically and socially provocative themes. My first role as a Gamm actor (way back in the Alias Stage days of 1996!) was Octavius Caesar in *Antony and Cleopatra*. This big play (even by Shakespearean standards) was performed by a ragtag group of about 15 actors in a garage less than half the size of the space you're in now. It sparked something. Soon after, we produced *Hamlet* with even more actors crammed into the same leaky garage. All of a sudden we were developing a reputation and an identity. We were unafraid to take on epic plays in an intimate space. We were attempting (and succeeding, I think) to create "great reckonings in a little room."

*King Lear*, *Much Ado About Nothing* and *Macbeth* followed in quick succession. We eventually moved to Pawtucket in 2003, bringing our "resident playwright" with us. His work has inspired equally epic productions in an almost equally intimate (if a little less cramped) space. Peter Barnes' *Red Noses* (still the largest play I think we've ever done), Bertolt Brecht's *Mother Courage*, our adaptations of Schiller's *Don Carlos* and *King Elizabeth*, *Morality Play*, Stoppard's *Rock 'n' Roll*...and the list goes on.

But it all started with Shakespeare. As we look forward to our move to a much less cramped but still intimate space in Warwick, it is appropriate to go back to the source with one of the very greatest comedies and profoundest meditations on the protean, absurd, indefinable, overwhelming, impossibly complex nature of love.

Thanks for all your support over these last 15 years. Here's to the next 15! Enjoy.

\*A critique of Shakespeare by one of his other rivals, Robert Greene.

# DRAMATURGICAL NOTES

BY RACHEL WALSH



*Over four centuries ago, Shakespeare was already probing and resisting a too literal binary explanation of human sexuality. - Angela Thirwell, "Rosalind"*

Shakespeare's manipulation of gender across his body of work is something of a marvel. In order to chase down his ideas about gender we must first remember that, per Elizabethan custom, all characters including females were depicted by men. The convention of the all-male company suggests an aesthetic principle: Men provide a "blank slate"—a neutral form upon which gender can be applied. Conversely, this implies that women can be read only through the lens of their gender and that femaleness is a character trait that one dons like a costume, as the boy actors of Shakespeare's company did.

This was the concept Gamm Artistic Director Tony Estrella and I decided to investigate when we began to plot our own approach to *As You Like It*. Might an all-female company do for a modern audience what an all-male one had done for its 17th-century audience? Can women be "read" as neutral? We certainly would not be alone in this approach. London's Donmar Warehouse notably staged an all-female *Julius Caesar* in 2015. Director Phyllida Lloyd justified the conceit by setting the play in a women's prison, where the inmates stage Shakespeare's deeply masculine play about power.

For all the virtues of this approach, Shakespeare's plays thwart being funneled through a conceptual pinhole. Whatever core feature of the human experience he engages—gender, love, and human frailty especially—it can never be interpreted strictly through one lens or another. Being human is far too strange and ineffable for a one-size-fits-all approach. Rather than tether the play to our own ideas about the impact of gender on love relationships, we sought to meet Shakespeare on his own terms starting with the play's title, *As You Like It*.

At first, the title might seem flippant—a cousin to "what you will" (*Twelfth Night's* subtitle). But deeper probing reveals a delightfully ambiguous clue as to Shakespeare's intent. Consider his dizzying approach to Rosalind's gender: A boy actor plays a girl character who dresses up as a boy and then pretends to be a girl. "Sexual ambiguity reaches perfection" in *Rosalind*, observes Angela Thirwell in her captivating "biography" about the central character. Adrian Lester, who played Rosalind in Cheek by Jowl's all-male production, goes further: "You have to lose gender in the middle of the play...only then does the play truly work. Because then it will be about the nature of fear, trust, and love, in whatever form you like."

The play's title thus offers audiences an acute diagnosis of the utter inadequacy of language, social codes and cultural practices to capture the mercurial nature of gender, especially as it relates to falling in love. Far from a cynical social critique, Shakespeare offers us a veritable feast to enjoy the great spectrum of human gender "as we like it" in its shifting shades of masculinity and femininity.

As you may have guessed, we abandoned the all-female version of *As You Like It* for an approach we think is more evocative of Shakespeare's prescient ideas about the topsy turvy world of gender and love. The words of the great drama critic Michael Billington offer a helpful guide to this wild, untamed terrain: "The theatre is a place where we can all admit that our natures are a compound of the masculine and feminine... a place where inhibitions can be released by both the performer and spectator." Let's go!

# ACT IV

## STUDENT ENGAGEMENT

### TIP:

*Assign these questions for homework or in-class writing and then discuss your students' answers before and after the show.*

### THEMES AND QUESTIONS FOR DISCUSSION OR WRITING

1. How did the set design aid in the telling of the story? What would you change and why?
2. What sort of atmosphere was created with the lighting, sound, and music?
3. What does the Gamm poster (also the cover of this study guide) tell you about the play? What sort of poster would you design for this play and why?
4. Why do you think the playwright chose this title? How does the title relate to the story?



Our essential question for our 33rd season is: What is identity and how does it transform? Before coming to the theatre, pose this question to your students and ask them about their identity, how was it shaped, and how has it transformed over time. After seeing the play, ask them to reflect back on this question. How did the characters identities change and transform throughout the course of the play and why? See our Identity theme below for a more in depth connection to the play.

### GENDER IN ROLES

Much is written on the role of gender in Shakespeare's work. Consider the following quotes by performers and scholars:

*"You have to lose track of gender in the middle of the play. The production has to make you feel as though you are watching two human beings wrapped up in the dizzy rush of being in love. Only then does the play truly work. Because then it will be about the nature of fear, trust and love in whatever form you like it."* - Adrian Lester on *As You Like It*

*"I was gender-free, I knew the play was about passion, between two men, or a man and woman—you're not sure which—but you're led to a point where it doesn't matter. It's about people in love and has an extraordinary purity. You're allowed to love whoever and whatever you want. The joy of it is so liberating."* - Ronald Pickup on playing Rosalind, 1967



*“Through Rosalind, Shakespeare explores the idea that none of us is purely female or purely male. As human beings we are complex, and Rosalind offers us the perfect image to encompass the many nuances of human sexuality....Sexual ambiguity reaches perfection in Rosalind when a boy actor playing a girl, dresses up as a boy who then pretends to be a girl. By the epilogue the boy actor at the Globe in 1599 or the man or woman playing Rosalind today, has explored many liberating options for human identity.” - Angela Thirlwell*

### Questions:

- What do the quotes above tell you about the play and the performance of it?
- Why does Rosalind dress up as a man? What effect does it have on her?
- Director Tony Estrella decided to use “gender-blind casting.” Why do you think he made this decision? What effect did it have on the telling of the story? How did it influence your understanding of the play?
- How do you perceive gender in your community? Has that changed over time? What role does gender play in your life?

## OUTSIDE IN: DESIGNING AS YOU LIKE IT

During the first rehearsal for our production, director Tony Estrella said “we want to bring the outside in without being fake” and to capture the feeling of work being done and the struggle of living outdoors through “muck, blood, and dirt.” Set designer Jessica Hill Kidd discussed trying to capture the feeling of a barn and costume designer Amanda Downing Carney said she looks for ways to use texture in clothing to capture the feeling of the outdoors.

### Questions:

- How did Estrella incorporate “muck, blood, and dirt”? How does the set reflect Kidd’s barn imagery? How did these elements aid in the telling of the story?
- What textures did you notice being used on costumes and how did they reflect the outdoors? (For more see Activities for the Classroom)
- What key words (texture, barn, dirt) would you use in crafting a production of this play?

## SIBLING RIVALRY

There are many examples of siblings in Shakespeare’s plays. In *As You Like It*, there are two sets of brothers who can’t seem to get along. Duke Frederick banished his brother, Duke Senior, and Oliver tries to have his brother Orlando killed. Below is an excerpt from the play that demonstrates the tension felt between Oliver and Orlando.

OLIVER: I hope I shall see  
an end of him; for my soul, yet I know not why,  
hates nothing more than he. Yet he’s gentle, never  
schooled and yet learned, full of noble device, of  
all sorts enchantingly beloved, and indeed so much  
in the heart of the world, and especially of my own  
people, who best know him, that I am altogether  
misprised.

## Questions:

- What are some other stories that use sibling rivalry as a plot device?
- Why do you think Shakespeare chose to incorporate siblings in many of his plays?
- In our production of *As You Like It*, one actress is playing both Duke Frederick and Duke Senior. Why do you think the director chose to cast the show this way? What impact did it have on the telling of the story?

## ESCAPE TO ARDEN

In *As You Like It*, Duke Senior, Rosalind, and Orlando escape the dangers of the court and flee to the forest of Arden. In the forest they find freedom, love, hope, and mischief. Shakespeare scholar Professor Anne Barton writes, “fear and forests go hand in hand. Forests are where we get lost and meet wild men, where chaos rules and anything can happen. Shakespeare uses forest settings, sometimes magical, sometimes menacing, in many of his plays.”

## Questions:

- Can you think of any other Shakespeare plays that utilize the forest in some way?
- Why do you think Shakespeare made forests such a prominent theme and location in his plays?
- What is a modern example of a place that people may “escape” to today?

## MUSIC

In many of his plays, Shakespeare provides lyrics to his songs, but does not provide the music to go along with it. The Gamm hired a professional musician and composer who wrote all of the music for the show.

## Questions:

- Why do you think Shakespeare incorporated music into his plays?
- If you were to create music for this production of *As You Like It*, what music genre would you use?

## SHAKESPEARE’S CLOWNS AND FOOLS

Shakespeare often uses Clowns and Fools in his plays. You may not know it, but there is a distinct difference between the Clown and the Fool. Generally, the Clown is a character who is dopey and uneducated, whose main purpose is to provide comedic relief based on his ignorance. The Fool, on the other hand, is extremely intelligent and witty, whose main purpose is to make people laugh based on satire and wordplay.

## Questions:

- In *As You Like It*, which characters would you classify as the Clown and the Fool?
- How do these characters challenge one another and balance each other out?
- Can you think of other characters in other works that may fit into these categories?



# ACTIVITIES FOR THE CLASSROOM

## SEVEN AGES TABLEAU

### DESCRIPTION:

A tableau is a frozen image of an event, activity, or concept made with bodies as statues. Students create tableaux to represent their varied interpretations of a given text. Students work from words, phrases, or larger narratives where they form images of the “big events.”

### PREPARATION:

Have your students read Jacques monologue in Act 2 Scene 7 that begins “All the world’s a stage...” and reflect on the seven ages of man Jacques lays out.

### PROCEDURE:

1. Explain to students the concept of a tableau. Tell them they will be creating a tableau either as a cooperative group or with one “sculptor” and a group of “clay.” Offer a simple set of guidelines suggesting that everyone in the tableau is physically connected or positioned at different levels (sitting, kneeling, standing) in space. Remind students these are interpretations of words and that there are no right or wrong answers.
2. Break students into groups of four to six and assign them one of the stages. You might ask them to assign other words to their stage to make it more accessible to them (ie. the LOVER might become the teenager or the JUSTICE might become the parent or the middle aged person).
3. Have students form a tableau that either reflects the vision of a single “sculptor” or a collective creation of the group. Give students time to work through their piece of text and then about 3 minutes to create a tableau. Have them choose a student to be the reader of the text or to incorporate the text into their tableau.
4. When all the groups have completed their tableaux, have them take turns sharing them for the class. Debrief each tableau immediately following each group presentation.

### DISCUSSION:

- Where did we see similarities across the images? Where did we see variations?
- What are the limitations of tableaux? Did those limitations help you or hinder you?
- What is visually interesting to you about these tableaux?
- How did your classmates interpret this stage of humanity?
- How would you have staged this age differently?



## COSTUME AND DESIGN

Shakespeare's plays are easily adaptable to various places and time periods. Below are images from different productions of *As You Like It*. Have your students discuss the images, the interpretation of these designers, and how effective these costumes are for telling the story. Can they guess who all the characters are based on the costumes alone?



# ACT V

# SUPPORTING MATERIALS

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## TIP:

*Have your students read these articles before coming to the performance.*

## ONLINE ARTICLES & VIDEOS

### **BENEDICT CUMBERBATCH - 7 AGES OF MAN**

<https://www.youtube.com/watch?v=hLk4rXC8YoQ>

### **A PRINCESS AND A SAUCY LACKEY**

<https://www.theguardian.com/stage/2015/jul/13/ronald-pickup-and-michelle-terry-rosalind-as-you-like-it>

### **MORGAN FREEMAN - 7 AGES OF MAN**

<https://www.youtube.com/watch?v=ziXqEX6AwKA>

## GAMM INSIDER MAGAZINE

Spotlight on “AS YOU LIKE IT”. An email-based collection of reviews and articles gathered from across the web. Email [susie@gammtheatre.org](mailto:susie@gammtheatre.org) to have it sent to your email address.



# ACT VI

## EPILOGUE



### THANK YOU!

Thank you for joining us for *As You Like It* and for working with this Study Guide to ensure the best, most comprehensive theatrical and educational experience. Please be in touch if you would like us to visit your classroom before or after you attend *As You Like It*.

Our Education Department provides classes for students of various grade levels, as well as a month-long Gamm Summer Intensive for summer time theatre fun. We hope you will join us for more student matinees at The Gamm!

To book a matinee, contact Tracy at [tracy@gammtheatre.org](mailto:tracy@gammtheatre.org) or 401-723-4266 ext. 111. To learn more about Gamm Education, find us on the web at [www.gammtheatre.org](http://www.gammtheatre.org) or reach Susie Schutt at 401- 723- 4266 ext. 121.

### ABOUT THE GAMM THEATRE

Founded in 1984 as Alias Stage, the non-profit Sandra Feinstein-Gamm Theatre creates the finest of live theater, engaging the audience intensely in current and recurrent issues of consequence. The Gamm further serves the public with educational outreach programming designed to support the theatrical experience, and help sustain and enhance the intellectual and cultural life of its community. Under the leadership of Artistic Director Tony Estrella and Managing Director Oliver Dow, The Gamm is a regionally recognized, award-winning theater and a proud member of New England Area Theatre (NEAT), a bargaining unit of the Actors' Equity Association.

### A LOOK AT OUR UPCOMING 34TH SEASON

Season 34 marks The Gamm Theatre's Warwick debut! After 15 years in Pawtucket, RI, we've made a bold and exciting move to the center of the state...and I want you, our audience, to be a vital part of it. Whether you're a long-time patron or a first-time visitor, you're in for an unforgettable experience. From your seat in our larger, more flexible performance space, you'll discover or rediscover the power of provocative, professional theater that resonates with our lives today.

Each play stands resolutely and boldly on its own. Together they speak to each other and us in surprising and compelling ways. I hope you'll subscribe to the entire season not just for the savings and exclusive benefits but for the collective impact of these transportive stories.

I look forward to seeing you in Warwick.

- Tony Estrella, *Artistic Director*



# CAN'T GET ENOUGH SHAKESPEARE?

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## MORE YOUTH THEATER CAMPS!

### **GAMM SUMMER INTENSIVE JR.**

GSI Jr. introduces students entering grades 6-8 to the magic of Shakespeare through games, acting exercises and rehearsals. This week-long program culminates in a public showcase.

### **GAMM SUMMER YOUTH**

GSY is an active 3-week program teaching improvisation, character development, writing and more to children ages 8-10.

**INFO & REGISTRATION AT [GAMMTHEATRE.ORG](http://GAMMTHEATRE.ORG)**