NEW VICTORY SCHOOL TOOL RESOURCE GUIDES

INSIDE BEFORE EN ROUTE AFTER BEYOND
Welcome

MAKING CONNECTIONS TO LEARNING STANDARDS

NEW VICTORY® SCHOOL TOOL™ RESOURCE GUIDES

Available to Education Partners for every show in our season, NEW VICTORY SCHOOL TOOL Resource Guides provide educators with comprehensive materials that explore the artistry and key themes of each production. Filled with practical, ready-to-implement activities that allow any teacher to incorporate The New Victory into their classroom, the NEW VICTORY SCHOOL TOOL Resource Guides are designed to enrich the performance experience before, during and after the students’ trip to the theater.

NEW VICTORY EDUCATION PARTNERSHIP

The New Victory Education Department is committed to building impactful and long-lasting relationships with schools and after-school programs. We believe that creating strong and meaningful partnerships between schools and arts organizations allows school communities to deeply enrich their arts programs and infuse creativity across the curriculum. By annually enrolling in the unique and award-winning New Victory Education Partnership Program, schools take advantage of $2 tickets to New Victory school-time and after-school performances, free classroom workshops led by highly skilled teaching artists, in-depth resources and professional development that allow teachers to incorporate the arts into their classrooms.

The New Victory Theater is New York City’s first and only full-time performing arts theater for kids, their families and classmates. Since it opened in 1995, The New Victory has quickly become an integral part of the cultural landscape in New York City, presenting a full season of adventurous multidisciplinary works from around the globe and close to home. The New Vic seeks out sophisticated, thought-provoking, professional productions that are as artistically rich as they are entertaining.

The international productions on New Victory stages inform and inspire the work of the award-winning New Victory Education Program through a dynamic combination of school and public programs. Our school programs serve over 30,000 Pre-K through 12th grade students and teachers each season at almost no cost to the kids or their schools. Many of our partners are NYC-area Title I schools, with a high percentage of students who would be unable to experience live theater if it weren’t for The New Victory. The enthusiastic young people who greet you on your way into the theater are part of the New Vic Usher Corps, a 3-year program that provides 28,000 hours of paid employment for 75-80 high school and college-age youth each season. Families who attend the New Vic together pair their theater-going with New Victory Family Workshops, as well as in-theater exhibits and arts activities. Together, these nationally-recognized programs exemplify the organization’s long-standing commitment to the intrinsic value of cultural participation in the lives of young people and families.

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INSIDE provides teachers and students a behind-the-curtain look at the artists, the company and the art form of this production.

BEFORE provides teachers engaging, ready-to-implement classroom activities that explore the themes and art form of the show prior to traveling to 42nd Street.

EN ROUTE provides teachers with all of the essential information they need on the day of the performance, including easy-to-digest information about the show, trip logistics, and discussion points for the journey to the theater. This section also includes a brief student activity to be completed shortly before seeing the show (either in class or on the way to 42nd Street).

AFTER provides teachers engaging, ready-to-implement classroom activities that offer the opportunity to reflect on and extend the experience of attending the performance.

BEYOND provides students and teachers innovative ideas on ways to amplify the impact of the performance experience outside of the classroom.
INSIDE provides teachers and students a behind-the-curtain look at the artists, the company and the art form of this production. Utilize this resource to learn more about the artists on the New Victory stage, how far they've traveled and their inspiration for creating this show. In addition to information that will enrich your students’ experience at the theater, you will find a Creativity Page as a handout to build student anticipation around their trip to The New Victory.

WHAT IS “INSIDE” AS YOU LIKE IT?

MAKING CONNECTIONS TO LEARNING STANDARDS

New Victory School Tool Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

COMMON CORE
Speaking and Listening: Standard 1
Writing: Standard 3, Standard 4
Language: Standard 1

NEW YORK STATE STANDARDS
The Arts: Standard 4
English Language Arts: Standard 1; Standard 4

BLUEPRINT FOR THE ARTS
Theater: Developing Literacy; Making Connections
AS YOU LIKE IT

= William Shakespeare + Director Dan Rothenberg + The Forest of Arden + Disguise + Love Lost and Found

Banished from her palace, Rosalind flees to the Forest of Arden with a mismatched crew, including her cousin and the court jester, and finds a number of new friends along the way. Will she reveal her true identity to her love Orlando? Will Orlando’s evil brother Oliver get to him first? Will Duke Senior reclaim his court from the two-timing Duke Frederick? The New Victory welcomes New York favorite The Acting Company (Henry V, New Vic 2009) with Shakespeare’s lushly lighthearted comedy AS YOU LIKE IT during their 40th anniversary season. Directed by Pig Iron Theatre Company’s Dan Rothenberg, this frolicsome, turn-of-the-twentieth-century-styled Shakespearean saga is certain to surprise and delight, taking its characters (and the audience) on a journey of desire, deceit and mistaken identity.

CLOSER LOOK AT AS YOU LIKE IT

Here are a few facts about AS YOU LIKE IT to familiarize you with the show and build excitement around your upcoming visit:

• AS YOU LIKE IT was most likely written around 1598–1600, during the last years of Queen Elizabeth’s reign.

• The Acting Company has produced 130+ productions, performing in 48 states and 10 foreign countries. Founded by John Houseman and Margot Harley 40 years ago, The Acting Company’s expertise lies in new stagings of classic works.

• Dan Rothenberg, the director of this new production, is one of the co-artistic directors of Pig Iron Theater Company. Based in Philadelphia, the company calls itself a “dance-clown-theatre ensemble.”

New York, New York

• The Acting Company is based in New York City, but travels all over the country with its productions.

• While Shakespeare spent much of his adult life working in London, he may have longed for the Forest of Arden near his hometown. Some believe this real forest serves as one of his inspirations for AS YOU LIKE IT.
SHAKESPEARE
William Shakespeare (1564 - 1616) wrote 37 plays and 154 sonnets, many of which were performed during his lifetime before Queen Elizabeth I and King James I, making him both an Elizabethan and Jacobean writer. Shakespeare's theater company was known as the Lord Chamberlain's Men, who, collectively in 1599, opened the venue that would showcase much of their work: The Globe Theater in London. In addition to playwriting, Shakespeare was also an actor who performed not only his own plays, but also those of other playwrights.

SHAKESPEARE IN PRODUCTION
Shakespeare's plays continue to be widely produced and re-imagined. While many productions employ traditional Elizabethan-era costumes (think tights and feathered hats), many use design and directorial concepts that contemporize the classic text. Contemporary design often brings new meaning to the age-old story for modern audiences. From productions of MACBETH set in Eva Peron's Argentina, to JULIUS CAESAR set in the Middle East, to ROMEO AND JULIET set in modern day Verona Beach, directors and designers continue to re-imagine the Bard for a new generation. While some purists don't appreciate the fresh approach, it is worth noting that in Shakespeare's time, all of the productions were performed in the "modern" dress of the time; performers wore Elizabethan attire regardless of the setting and time period. It would be the equivalent every Shakespeare production being performed in street clothing today!

PASTORAL COMEDY
AS YOU LIKE IT belongs to the “pastoral” literary tradition which has roots in the literature of ancient Greece, and was still a popular style during Shakespeare’s time. Typically, a pastoral story involves characters leaving big city life for the countryside, where they often disguise themselves as shepherds in order to blend in with the locals. This literary convention was often used to offer both a social commentary on the people of its time and on the different lifestyles that emerge in the city versus the country.

WHAT DO YOUR STUDENTS KNOW NOW?
Prior to exploring AS YOU LIKE IT with your students, find out how much they already know about Shakespeare

1. Have you ever seen or read one of Shakespeare's plays before? Which one(s)?
2. What do you know about Shakespeare?
3. Why do you think people still read, study and perform Shakespeare's work?
4. Have you ever heard of the play, AS YOU LIKE IT? What is the plot? Who are the characters?
5. Have you ever seen a live production of a Shakespeare play before? What was it like?
6. Do you think Shakespeare should be performed traditionally in Elizabethan outfits, or should it be performed with modern design and concepts? Why?
7. What do you think the difference is between living in the city versus the country? Have you ever dreamed of leaving the city to live in the country?
Here's what you need to know...

Older brother OLIVER hates his younger brother ORLANDO.

OLIVER signs Orlando up to the notorious wrestler, CHARLES, hoping that ORLANDO will be beaten in the match at the DUKE'S ...

Meanwhile, at the , another pair of brothers are fighting. The evil DUKE FREDERICK has kicked the popular DUKE SENIOR out of his own court, and banished him to the OF ARDEN.

ROSALIND, SENIOR'S daughter, is allowed to remain in the because she is with FREDERICK'S daughter, CELIA.

The day arrives for ORLANDO to CHARLES, and ORLANDO !

At the match, ORLANDO and ROSALIND meet and it is at first !

Before ORLANDO has too much time to talk to her, his faithful servant, ADAM, tells him that OLIVER now plots to him; ORLANDO leaves to hide in the OF ARDEN.

that ORLANDO won the match and flirted with ROSALIND, DUKE FREDERICK banishes ROSALIND from the to the OF ARDEN. CELIA decides to go with her .

To ensure they are safe in the , ROSALIND dresses up like a shepherd boy (going by the name of GANYMEDE), while CELIA dresses up like a shepherdess (going by the name of ALIENA). They take TOUCHSTONE, the OF THE with them too. Their disguises are really good!

Angry that everyone has left his court for the , DUKE FREDERICK orders OLIVER to find CELIA, ROSALIND and ORLANDO. FREDERICK also decides that it’s time for him to his brother SENIOR once and for all, and begins to rally an army.

So...

ORLANDO and ROSALIND are both in the , but ROSALIND is disguised as a boy. OLIVER is on the hunt for his brother, and DUKE SENIOR and his men are somewhere in the too.

What do you think will happen in the OF ARDEN?
PART ONE

Orlando responds to a challenge for a wrestling match not knowing that his vengeful elder brother, Oliver, has urged the wrestler to kill him. While Duke Frederick’s daughter Celia and her cousin Rosalind watch the match, Rosalind falls in love with Orlando. He wins the match and Rosalind gives him a chain; he, too, falls in love with her.

Duke Frederick, however, gets angry when he discovers that Orlando is the son of his old enemy and banishes Rosalind. Rosalind then decides to find her father, Duke Senior, whom Frederick had overthrown. Duke Senior lives in the Forest of Arden.

Together with Touchstone, the court jester, Rosalind and Celia set out—Rosalind disguised as a country boy, Ganymede, and Celia as his sister, Aliena. The members of the court witness a young shepherd, Silvius, being rejected by a shepherdess, Phoebe, as he declares his love for her.

Orlando, fearing for his life, has also left home, accompanied by his dead father’s servant, Adam. Duke Senior, unaware that his daughter is looking for him, is living a simple life with huntsmen. One of them is the melancholy Jaques, who welcomes and feeds Orlando and Adam upon their arrival in the forest.

INTERMISSION

PART TWO

Orlando hangs love poems that he has written to Rosalind from the branches of trees. Aliena (Celia) and Ganymede (Rosalind) find them and Ganymede helps Orlando to cure his lovesickness by wooing him. Meanwhile, a country girl, Audrey, falls in love with Touchstone, the court jester.

Orlando encounters Oliver who is about to be attacked by a snake. Orlando saves Oliver’s life but is attacked by a lion in the process. Like Audrey and Touchstone, Oliver and Celia (Aliena) fall in love. Phoebe falls in love with Ganymede (Rosalind), which makes it all very complicated when Rosalind re-emerges as a woman and her father gives her to Orlando. Phoebe then accepts Silvius. Jaques, Orlando and Oliver’s other brother, finds them in the forest and tells them that Duke Frederick has retired and become a hermit; Jaques goes to join him. All ends in great joy with a spirited dance celebrating the four marriages.
The New Victory® School Tool Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

**Making Connections to Learning Standards**

**Common Core**
- **Reading:** Standard 1; Standard 3
- **Writing:** Standard 3; Standard 4
- **Speaking and Listening:** Standard 1; Standard 2; Standard 5
- **Language:** Standard 1; Standard 2; Standard 3

**New York State Standards**
- **The Arts:** Standard 1; Standard 4
- **English Language Arts:** Standard 1; Standard 4

**Blueprint for the Arts**
- **Theater:** Theater Making; Developing Theater Literacy; Making Connections

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**What is “Before” As You Like It?**

**Before** provides teachers engaging, ready-to-implement classroom activities that explore the themes and art form of the show prior to travelling to 42nd Street. Utilize this tool in order to integrate the content of the production into your curriculum in a hands-on experiential way, while building student anticipation and overall impact for the upcoming performance. This section also includes Creativity Pages that provide students the opportunity to personally connect to the show content.

**Activities**
- Activity 1: All the World’s a Stage
- Activity 2: Spice Up the Synopsis!
- Creativity Page: Ardenbook

**Making Connections to Learning Standards**

- **Reading:** Standard 1; Standard 3
- **Writing:** Standard 3; Standard 4
- **Speaking and Listening:** Standard 1; Standard 2; Standard 5
- **Language:** Standard 1; Standard 2; Standard 3
**ACTIVITY 1: ALL THE WORLD’S A STAGE**

Shakespeare's language is packed with rich visual imagery that can be challenging for many students to visualize at first glance on the page. Use this activity to put one of Shakespeare’s most famous speeches on its feet and provide your students with a deeper understanding of the text from a kinesthetic point of view.

First, divide the speech, “All the World’s A Stage” from Act II Scene 7 of **AS YOU LIKE IT**, into eight different paragraphs as done below. Print each paragraph on a separate piece of paper.

<table>
<thead>
<tr>
<th>INTRODUCTION</th>
<th>STAGE 1</th>
<th>STAGE 2</th>
<th>STAGE 3</th>
<th>STAGE 4</th>
<th>STAGE 5</th>
<th>STAGE 6</th>
<th>STAGE 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>All the world’s a stage, And all the men and women merely players: They have</td>
<td>At first the infant, Mewling and puking in the</td>
<td>And then the whining school-boy, with his satchel</td>
<td>And then the lover, Sighing like furnace, with a</td>
<td>Then a soldier, Full of strange oaths and bearded</td>
<td>And then the justice, In fair round belly with good capon lin</td>
<td>The sixth age shifts Into the lean and slipper’d pantalo</td>
<td>Last scene of all, That ends this strange eventful history, Is second childishness and mere oblivion, Sans teeth, sans eyes, sans taste, sans everything.</td>
</tr>
<tr>
<td>their exits and their entrances; And one man in his time plays many parts,</td>
<td>nurse’s arms.</td>
<td>And shining morning face, creeping like snail</td>
<td>a woeful ballad Made to his mistress’ eyebrow.</td>
<td>like the pard, Jealous in honour, sudden and quick</td>
<td>With eyes severe and beard of formal cut, Full of</td>
<td>and the sixth age shifts Into the lean and slipper’d</td>
<td>Sans teeth, sans eyes, sans taste, sans everything.</td>
</tr>
<tr>
<td>His acts being seven ages.</td>
<td></td>
<td>unwillingly to school.</td>
<td>in honour, sudden and quick in quarrel, Seeking</td>
<td>in quarrel, Seeking the bubble reputation Even in</td>
<td>wise saws and modern instances; And so he plays his</td>
<td>pantaloon. Into the lean and slipper’d pantalo</td>
<td>Sans teeth, sans eyes, sans taste, sans everything.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>the bubble reputation Even in the cannon’s mouth.</td>
<td>the cannon’s mouth.</td>
<td>part.</td>
<td>pantaloon. Into the lean and slipper’d pantalo</td>
<td>Sans teeth, sans eyes, sans taste, sans everything.</td>
</tr>
</tbody>
</table>

1. Ask for a volunteer to read each section (8 volunteers total), and line them up in the order in which they will be speaking.

2. First, have each student read his or her section of the speech, stage by stage, just to hear the language.

3. Now, ask for a few more volunteers (1-3 students for each section) and have them stand beside their assigned speaker.

4. Instruct the first speaker to read their section of the speech again, this time asking the performing students (one or a few) to embody that stage of life Shakespeare described in that section. Let the words inspire the performer(s) to create a frozen statue that communicates the stage physically.

5. Repeat this with each of the sections. Have all of the performer(s) stay frozen until the entire speech is finished.

6. When the speeches have ended, invite the class to walk around the 7 statues. As they investigate, ask the statues if they remember any specific words that inspired them to create this image. Ask your students what they observe when they look at the statues.

7. Now, repeat the activity with statues appearing at each stage, but moving more quickly through the text so that the class can get a better feel for the flow of the speech.

8. Engage in a discussion about the meaning of the speech after the activity is over. What did you learn about the speech when you saw the statues? What words stood out to you? Why? Why might someone deliver a speech like this in a play to an audience? How does physicality change your understanding of text?
ACTIVITY 2: SPICE UP THE SYNOPSIS!

Read the AS YOU LIKE IT IN A NUTSHELL synopsis of the first part of the play with your students (in the INSIDE Section of the NEW VICTORY School Tool). Then, use the following activities to incite their imaginations and help them better understand the world and the characters of AS YOU LIKE IT.

PICTURE PERFECT
1. After reading the synopsis, have your class determine the 5 most important moments of the story.
2. Write down each of these moments on the board as they are determined.
3. Have your students describe what they think each of these moments might look like on stage. Ask: What is the setting of this moment? What are the characters doing? How are the characters feeling? Take notes on the board as they respond.
4. Next, divide your class into 5 different groups.
5. Ask each group to create a frozen physical picture, or "snapshot," of that moment.
6. Once they've finished, ask each group to present their image, one at a time, in the correct sequence, to the class.
7. Discuss as a group what they noticed about the images and what they think they will see in the production of AS YOU LIKE IT. Ask: What will the court look like? What will Arden look like? What do you think will happen to these characters at the end of the play?

MAP IT OUT
1. Discuss with your class the different worlds of the Court and Arden. Write on the board facts they know about these two different settings.
2. Have each student draw a map of the Court and a map of Arden, using the synopsis as a tool to help them imagine all of the locations.
3. Then, tell the students to mark on the map where each of the events of the synopsis takes place. For example: Where does Orlando battle Charles within the Court? Where do Rosalind and Orlando first see each other in Arden?
4. Allow the students to share their maps with other students in the class, showcasing the different artistic interpretations of the two settings.
5. Reflect as a class on the different choices made by the students.

PREDICT THE FUTURE
After reading the synopsis of the beginning of the play, have your students write a prediction (5 to 10 sentences) of what they think will happen to each of the following relationships once the characters find themselves in Arden:

- Orlando and Rosalind
- Orlando and Oliver
- Celia and Rosalind
- Duke Frederick and Duke Senior

Optional: After they write their plot predictions, have your students choose one of the relationships and write a short scene showing what might happen once the two meet in Arden.
In AS YOU LIKE IT, Rosalind disguises herself as a shepherd boy named Ganymede to travel into Arden safely, but when she crosses paths with her love, Orlando, (who thinks she’s a boy), she keeps the disguise on! Why would she stay concealed? What might she want to find out from Orlando while in disguise?

Imagine this scenario happening online. Create a facebook page below for Ganymede that Rosalind might make to conceal her identity -- knowing what you already know about the play.
Making Connections to Learning Standards

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Common Core

Speaking and Listening: Standard 1

New York State Standards

The Arts: Standard 4
English Language Arts: Standard 1; Standard 4

Blueprint for the Arts

Theater: Developing Theater Literacy; Making Connections

En route | As You Like It

What is "En route" to As You Like It?

EN ROUTE provides teachers with all of the essential information they need on the day of the performance, including easy-to-digest information about the show, trip logistics and discussion points for the journey to the theater. This section also includes a brief student activity to be completed shortly before seeing the show (either in class or on the way to 42nd Street) that will enhance engagement during the performance.
DESTINATION

AS YOU LIKE IT is one of Shakespeare's most beloved comedies, following the trials and tribulations of a band of characters banished from the court and lost in love in the forest of Arden. Produced by New York's The Acting Company (Henry V, New Vic 2009) and with fresh direction by Pig Iron's Dan Rothenberg, this frolicsome, turn-of-the-twentieth-century-styled new production is certain to surprise and delight, taking its characters (and the audience) on a journey of desire, deceit and mistaken identity.

INFO TO GO

• AS YOU LIKE IT was most likely written around 1598–1600, during the last years of Queen Elizabeth's reign.

• Did you know that most of Shakespeare's works are adapted from pre-existing stories? AS YOU LIKE IT is based on Thomas Lodge's "Rosalynde, Euphues Golden Legacie," first published in 1590. Everything old is new again!

• Mistaken identity is one of the central conventions used in AS YOU LIKE IT – Rosalind goes into the Forest of Arden disguised as the boy Ganyemede, and stays disguised even after she finds her love, Orlando, using the costume to her advantage. For more disguise and character confusion, check out COMEDY OF ERRORS, TWELFTH NIGHT, and THE MERCHANT OF VENICE.

GET THE WHEELS TURNING

QUESTIONS TO ASK STUDENTS ON THE WAY TO THE THEATER

1. Have you ever seen a live Shakespeare production before?
2. Why do you think Shakespeare's plays are still performed?
3. How do you think life is different in the city versus the country?
4. If you could move away from where you live now to a completely different place, where would it be? Why?
5. Would you ever hide your identity from others? Why?

HEADS UP

• AS YOU LIKE IT is all about longing and finding true romance – your students may get wrapped up in all of the tangled relationships!

• The production is 2 hours and 10 minutes long, including one intermission. It will begin at 10:30am!
TRIP GUIDE

BEFORE YOU LEAVE SCHOOL: We advise you to LEAVE ALL BAGS AND LUNCHES at school, if possible. If not, bags will be collected by New Victory staff and stored during the performance.

ARRIVAL: Plan to arrive at your New Victory venue at least 30 minutes before curtain time. The building opens 30 minutes prior to curtain (i.e. 10:00 am for an 10:30 am performance). If you realize that your group is running late, please contact the theater DIRECTLY at 646.223.3020. If you will be arriving by bus, please ensure that your driver drops your group off on the north side of 42nd Street between 7th and 8th Avenues.

A member of our House Staff and our Education Staff will check in with the group leader and record your group size. If you arrive by bus, staff will meet with your bus driver to record your bus number, direct him/her to parking and confirm your pick-up time. This enables the House Staff to notify you when your bus returns. Due to the volume of traffic on 42nd Street, no group should unload its bus before checking in with a New Vic staff member.

THE QUESTION OF LUNCH: New Victory venues are not equipped to host lunch/snacks. In the early autumn and spring months, nearby Bryant Park (42nd Street at 6th Avenue) offers a pleasant place for lunching, and there are also public restroom facilities.

SEATING: In order to make your experience at the theater as efficient and safe as possible, you will not be issued tickets. Your group will be assigned seats in advance by the Education Department. Your seating assignment will not be available prior to the performance. If you have any questions, please contact the Education Department at: Education@NewVictory.org.

ACCESSIBILITY:

Wheelchair accessibility: Wheelchair seating must be requested in advance at the time of the ticket request, and is subject to availability. Assisted listening devices are available for patrons who have hearing impairments.
Imagine that you are going to direct your own version of AS YOU LIKE IT set in New York City. It is your job to cast it. Based on the character descriptions below, who would you have play each of these roles? You can choose celebrities, friends, people you know...whomever you think would be the best fit for the role based on the character description.

**ROSALIND:** A beautiful young woman who disguises herself as a boy, and then uses the disguise to get closer to the man she loves. She is independent, smart, strong willed, charming, and a romantic.

CASTING CHOICE __________________________

WHY? __________________________

**ORLANDO:** A handsome young man who did not have any schooling, but has a lot of potential to be a proper gentleman. He is extremely strong and very noble. Orlando is madly in love with ROSALIND, and while he is no match for her intelligence, his character makes him worthy of her love.

CASTING CHOICE __________________________

WHY? __________________________

**CELIA:** The devoted cousin and friend to ROSALIND, who sacrifices her life at court in order to keep her friend company in the Forest of Arden. CELIA is extremely loving and deeply emotional.

CASTING CHOICE __________________________

WHY? __________________________

**DUKE FREDERICK:** The evil brother of DUKE SENIOR who usurps the throne and banishes him to the woods. He is hateful, cruel, and basks in the glory of his power. When people displease him or aggravate his temper, he makes sure they pay a price.

CASTING CHOICE __________________________

WHY? __________________________

**DUKE SENIOR:** ROSALIND’s father and the rightful Duke of the court. DUKE SENIOR is a joyful, kind and fair-minded ruler whose throne was taken from him by his evil brother. SENIOR was forced to move to the Forest of Arden, and with him came a loyal group of followers. SENIOR is content in the forest, where he enjoys learning from all that nature has to offer.

CASTING CHOICE __________________________

WHY? __________________________
This section is part of a full New Victory® School Tool™ Resource Guide. For the complete guide, including information about the New Victory Education Department check out: NEWVICTORYSCHOOLTOOLS.ORG

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• PERFORMANCE REFLECTION: CRITICS NOTEBOOK
  CLASSROOM CONNECTIONS: YOUR ARDEN
  CLASSROOM WORKSHOP EXTENSION: AS YOU TEXT IT
  CREATIVITY PAGE: AS YOU TEXT IT TEMPLATE

What is “After” As You Like It?
After provides teachers engaging, ready-to-implement classroom activities that offer the opportunity to reflect on and extend the experience of attending the performance. Actively reflect on the performance, make connections to your curriculum, and follow up on the New Victory classroom workshop, using this tool to increase the impact of the theater-going experience. This section also includes Creativity Pages that provide students the opportunity to individually reflect on and develop an aesthetic response to the show content.

Making Connections to Learning Standards
New Victory School Tool Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

COMMON CORE
Reading: Standard 1; Standard 3; Standard 4; Standard 5
Writing: Standard 4; Standard 9
Speaking and Listening: Standard 1; Standard 2; Standard 5
Language: Standard 1

NEW YORK STATE STANDARDS
The Arts: Standard 1; Standard 3; Standard 4
ELA: Standard 1; Standard 4

BLUEPRINT FOR THE ARTS
Theater: Theater Making; Developing Theater Literacy; Making Connections

Photos: Heidi Bohnenkamp
PERFORMANCE REFLECTION

Following your trip to The New Victory, you may find that your students want to discuss the performance and their own opinions. Reflecting on the show and voicing an aesthetic response is an important part of the theater-going experience. Allowing your students the opportunity to articulate their own thoughts and hear the ideas of their classmates will increase the impact of the theater experience.

1. Provide students (either as one large group or in small groups) with a large piece of paper. Draw an image of the New Victory stage on it (i.e. curtains and an empty stage).

2. On the stage, ask students to write or draw words/images they remember from the performance they saw. On the curtains, ask the students to write feelings/opinions they had about seeing the performance.

3. Once the students have offered their reflections on the paper, display the various pages around the room, and ask the students to take a “gallery walk” to look at all of the responses.

4. As a full class, reflect on their responses.

TEACHER TIP

Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a performance reflection discussion, try the following model of critical response:

Describe (I saw…)
Analyze (I wonder…)
Interpret (I think/feel…)
Evaluate (I believe…)

MY CRITIC’S NOTEBOOK

Have your students become theater experts and critics while understanding what kind of impact the show had on them. Use the template provided after each live performance your class sees at the New Vic to provide students with an alternative means of reflecting on a show. Allow each student to create a scrapbook documenting their experience going to the theater. Include the New Vic Bill they received after the show and any pictures you took at the theater or on the way! Encourage them to decorate their scrapbook and incorporate any of the New Victory School Tool Creativity Pages you completed as part of the experience. At the end of the year, compile all of these reflections to create individual Critic’s Notebooks.
If I was writing a newspaper article about this show, the headline would read: __________

A question I have about this show is: __________

The part of the show that grabbed my attention the most was: __________

The show made me think about: __________

Before seeing the show, I didn’t know that: __________

Overall, the show made me feel: __________

While watching the show, the strongest feeling I had was: __________

One thing I saw on the stage during this show that I’ve never seen before was: __________

After seeing the show, my friends and I talked about: __________

If I was the director, one change I would make to the show would be: __________
In this activity, your students will explore the role of a director and a designer on a production, and develop their own vision for AS YOU LIKE IT.

1. Lead a conversation about the director and the designer of a production. What roles do they traditionally play in creating a show?

   The director of a production decides on an overall vision for the show. The director meets with the creative team to assemble a unified look for the sets, costumes, lighting and other elements. He or she also works with the performers in staging the show and developing their characters.

   The design team creates the physical environment in which the show takes place, creating sets, costumes, props, lighting, sound and music to bring the vision to life.

2. Now, consider the role of the director (Dan Rothenberg) and his design team on AS YOU LIKE IT. With your class, make a list of all of the elements that were part of the directorial vision (e.g. things that were found on stage in the production that are not found in Shakespeare's text.)

3. Ask your students: Why do you think the director and the design team made these choices? What do you think they added to the original play?

4. Now, either in groups or individually, ask your students to develop their own production concept for AS YOU LIKE IT. If they were directing Shakespeare’s play, what choices would they make?

   Ask them to consider:

   WHO: Who would you cast? (Use the EN ROUTE activity found in the NEW VICTORY School Tool).

   TIME PERIOD: When in time would you set the production?

   LOCATION: Where would your version of the Court be? What would be your Arden?

   DRESS: What costume choices would you make? How would your other decisions inform this one?

Ask the students to present their vision for AS YOU LIKE IT, and compare the different artistic choices.

EXTENSION ACTIVITY

Ask your students to create a design presentation to communicate their ideas visually. They can choose a digital platform (like Pinterest.com), or create a poster collage with images from magazines. Using visual images they collect, ask them to arrange a vision board to demonstrate their ideas for designing a new production of AS YOU LIKE IT to aid them in their presentation.
IN-CLASSROOM WORKSHOP EXTENSION

AS YOU TEXT IT

Use this activity to compare Shakespearean language with other forms of contemporary communication.

1. Choose a scene from AS YOU LIKE IT that involves an exchange between Orlando and Rosalind (you may use the scene featured in the Post-Show Workshop, or one that your students select from the production.)

2. Review the text of the scene, and the basic plot. What happens in this scene?

3. Now ask your students to think about what is going on underneath the words exchanged. What is the subtext in the scene? What are the true motivations of the characters?

4. Using the AS YOU TEXT IT template (next page), ask your students to work in pairs to write the scene as a text message conversation between Orlando and Rosalind (or Ganymede). Encourage them to “translate” the language into modern texting vernacular.

5. Once they complete the templates, ask a few of the pairs to share out, reading the original Shakespearean text first, and then their re-written text message versions.

6. Reflect on these with the whole class. Ask: What did you notice about the re-written scenes? What choices did your classmates make in updating the language? Did you hear any part of the scene in a new way? How has language and communication changed since Shakespeare’s time?

(*Did you book an in-classroom workshop led by New Victory Teaching Artists? This is a FREE and highly recommended component of your partnership with The New Victory. For more information, please contact the Education Department at Education@NewVictory.org.)
Rosalind

Orlando

Rosalind

Orlando

Rosalind
BEYOND provides students and teachers innovative ideas on ways to amplify the impact of the performance experience outside of the classroom. Utilize this resource for suggestions on using the performance as a springboard into building a more extensive unit plan, enriching the larger school community, and making connections to the art form of the show in the greater cultural landscape. This section also includes a handout for your students’ families, providing information about their trip to The New Victory and offering ways they can continue the impact of the theater-going experience.

**WHAT IS “BEYOND” AS YOU LIKE IT?**

BEYOND provides students and teachers innovative ideas on ways to amplify the impact of the performance experience outside of the classroom. Utilize this resource for suggestions on using the performance as a springboard into building a more extensive unit plan, enriching the larger school community, and making connections to the art form of the show in the greater cultural landscape. This section also includes a handout for your students’ families, providing information about their trip to The New Victory and offering ways they can continue the impact of the theater-going experience.

**MAKING CONNECTIONS TO LEARNING STANDARDS**

New Victory School Tool Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

**COMMON CORE**

- **Writing:** Standard 3; Standard 4; Standard 5
- **Speaking and Listening:** Standard 1; Standard 2; Standard 5
- **Language:** Standard 1; Standard 2; Standard 3

**NEW YORK STATE STANDARDS**

- **The Arts:** Standard 1; Standard 3; Standard 4
- **English Language Arts:** Standard 1; Standard 4

**BLUEPRINT FOR THE ARTS**

- **Theater:** Theater Making; Developing Theater Literacy; Making Connections
EXTENDING THE EXPERIENCE

Many Shakespearean stories involve the following ingredients, all of which play an important role in AS YOU LIKE IT. Use the ingredients below to inspire further exploration of character and story.

A MYSTERIOUS FOREST: A place where all is not what it seems. Strange things can happen when characters leave the big city and flee to the woods.

SIBLING RIVALRY: Just because they share parents doesn’t mean they get along.

MISTAKEN IDENTITY: People are mistaken for other people, and confusion ensues.

AN EVIL PLOT: Characters plot to trick another character, who doesn’t know he’s being pranked.

A WEDDING: A celebration (usually at the end of the story) of at least two characters getting married.

AN EMOTIONAL REUNION: Two characters who have been separated for a long time find each other again. Often they have believed the other would never return.

PART I

1. Divide your students into groups.
2. Ask the groups to brainstorm a list of movies, books, or plays that include any of these ingredients. How many stories can you think of that include all six ingredients in their plots?
3. Compare the lists and see how many the class could list. Ask your students: Why do you think these elements are found in so many stories? What is exciting about them?

PART II

1. Using these ingredients, ask each group to create an original short story that includes all five ingredients.
2. Encourage the students to find a way to integrate the ingredients in cause and effect connections (e.g. the evil plot is ruined when the wedding happens).
3. Ask the students to create specific details about the characters in this original story.
4. Ensure that the story has a beginning, middle and end.

BONUS: As a group or individually, tell students to write a short script, or create a short piece of fiction based on the group’s story.

PART III

1. Ask each student in the group to write the story in the first person, from one of the characters perspectives. The story can be written as a journal entry or as a letter.
2. Encourage the students to add new details to the plot, imagining the specific experience of their chosen character.
3. When they are finished, ask the students to read their versions to each other in their groups.

PART IV

Now, ask your students to imagine their new story as a full stage production. Acting as the design team, ask your students to create a design a visual presentation to communicate their vision for their new production visually. They can choose a digital platform (like Pinterest.com), or create a poster collage with images from magazines. Using visual images they collect, ask them to arrange a vision board to demonstrate their ideas for designing this new production.