

WY PLAY
HOUSE

17 September
to 16 October

As You Like It

By William Shakespeare

Director **Ian Brown**
Designer **Ruari Murchison**
Lighting Designer **Guy Hoare**
Composer **Simon Slater**
Choreographer **Imogen Knight**
Sound Designer **Mic Pool**
Text & Verse Consultant **Giles Taylor**
Fight Director **Kate Waters**
Casting Director **Siobhan Bracke**

Cast

Louise Callaghan, Luke Courtier, Matthew Flynn,
Ivanno Jeremiah, Nicholas Goode, Alice Haig,
Jim Hooper, Robin Hooper, Vanessa Kirby,
Bruce MacKinnon, Harry Napier, Tristan Shepherd,
Connie Walker, Nathan Wright

Teacher Resource Pack



Introduction

Welcome to the West Yorkshire Resource Pack for As You Like It

Exiled from Court, Duke Senior and his followers find freedom in the Forest of Arden, whilst his irrepressible daughter Rosalind, finds freedom of a different kind as she pursues love in disguise. Hiding in the Forest of Arden with her cousin Celia and the jester Touchstone, Rosalind disguises herself as a boy and sets out to find her father. When her true love Orlando shows up, leaving love notes and carving her name in trees, Rosalind keeps up her disguise to test his love.

With everything from cross-dressing to wrestling, philosophy to slapstick, As You Like It is one of Shakespeare's most popular, funny, sunny, song filled plays; crammed full of beautiful poetry and heartfelt passions.

Creative Education at the Playhouse

Creative Education at West Yorkshire Playhouse runs a range of activities to enable students to gain an insight into our productions through Theatre Days, Encounters and pre and post show workshops. The activities on offer for As You Like It are:

Teacher Treat: Monday 20 September 2010, 6.30pm

Join the Creative Education Team and As You Like It Assistant Director Tom Mansfield for a glass of wine before seeing the preview of the show for free!

Encounter: Tuesday 12 October 5.30pm – 6.15pm

£13 per student (Including show ticket)

A pre-show question and answer session with the company to learn more about the director's interpretation of the text and the As You Like It rehearsal process.

Theatre Day: Directorial Approach: Thursday 14 October 10am – 4pm

£19.50 per student (including matinee performance ticket)

Enhance your visit to this production by working with the company of As You Like It, exploring rehearsal techniques and directorial approach.

In-School Page to Stage Workshops: By arrangement

£200 for a group of up to 30 students

Pre or post show in-school workshops. Students will work with professionals from West Yorkshire Playhouse to explore how the performer brings this text to life.

For more information or to talk to us about our work in connection with the rest of the Autumn season please contact **Jessica Farmer** on **0113 213 7800** ext **384** or email jessica.farmer@wyp.org.uk.

Further details on the Creative Education offer can be found in **PLAY** which is available to download from our website under Creative Learning/Creative Education.



Synopsis

Duke Frederick has usurped the Duchy of his brother Duke Senior. Duke Senior has been banished to the forest of Arden with loyal friends Lord Amiens and the “melancholy” Jaques. Rosalind, Duke Senior’s daughter remains at court with her cousin and best friend Celia, daughter of Duke Frederick.

At Court the girls witness the wrestling match between Charles, the Court Wrestler and Orlando de Bois, youngest son of the deceased Roland de Bois, loyal friend of the Duke Senior. Orlando, despite the hopes of his wicked elder brother Oliver, beats Charles convincingly. Rosalind and Orlando fall in love at first sight. Following a tip off that he is not safe following his victory, Orlando flees with trusty elderly servant Adam.

Meanwhile, Rosalind has fallen out of favour with the Duke and is banished to her father in the forest of Arden. Celia, unable to bear separation from her friend decides to go with her, along with Touchstone, the Court Jester. To ease their journey Rosalind dresses as a boy, Ganymede, and Celia dresses as shepherdess Aliena.

Upon discovering that both Rosalind and Celia have fled, Duke Frederick is furious. He learns that they may have gone in search of Orlando and thus he summons Oliver in the hope of finding their whereabouts.

Oliver is ordered to find his brother or lose his property and wealth which the Duke confiscates in the meantime. Oliver sets off in pursuit. Duke Frederick raises an army in order to defeat his brother once and for all.

On their journey, Rosalind and Celia meet Phoebe, a shepherdess and Silvius a shepherd. Silvius is in love with Phoebe but Phoebe, believing Rosalind to be a boy, Ganymede, falls in love with her.

In the forest Orlando and his weary servant Adam are welcomed by Senior and his men. Soon Rosalind (disguised as Ganymede) and Celia (disguised as Aliena) arrive. Ganymede and Orlando meet and Orlando confesses his love for Rosalind.

Oliver is making his way through the forest in search of Orlando when he is attacked by a lion. Orlando happens to be close by and saves his brother’s life. Oliver is now deeply ashamed of how he has treated his younger brother and vows to change his ways. This is exemplified when he meets and falls in love with poor shepherdess, Aliena (who is really Celia in disguise).

Rosalind decides that she can no longer live in disguise and exposes her true identity. Knowing now that Ganymede was Rosalind in disguise, Phoebe agrees to marry Silvius. All the couples are married – Orlando and Rosalind, Oliver and Celia, Phoebe and Silvius and Touchstone and a goatherd named Audrey.

It is revealed that Duke Frederick has seen the error of his ways and will return the Duchy to Duke Senior. All return to the court except for the melancholy Jaques, who decides to remain in the forest and adopt a religious life.

Characters

Duke Senior

The rightful ruler of the place where the play is set. Duke Senior has been usurped by his younger brother Frederick who has exiled him to the forest of Arden.

Rosalind

His daughter. Following her father's exile, Rosalind is allowed to stay at court with her cousin and close friend Celia. At the wrestling match between Orlando and Charles, Rosalind falls in love with Orlando. So, Rosalind disguised as a boy, Ganymede, and Celia, disguised as a peasant woman escape the court for the forest of Arden.

Duke Frederick

Duke Senior's younger brother and now ruler of the Dukedom in which the play is set. He is a cruel and brutal ruler. However, by the end of the play Duke Senior has changed his ways and returns the Duchy to the rightful ruler, Duke Senior.

Celia

Duke Frederick's daughter. She is the best friend and cousin of Rosalind. When Rosalind is exiled by the Duke, Celia goes with her to the forest of Arden, disguised as a peasant woman Aliena. Celia falls in love with Orlando's brother, Oliver.

Charles

A wrestler at the Duke's Court. Charles is unexpectedly beaten by Orlando.

Orlando

The son of the deceased Sir Roland de Bois, faithful friend of Duke Senior. Orlando is the younger son and is therefore in his brother, Oliver's, keeping since the death of their father. Although he does not begrudge his brother inheriting their father's wealth, Orlando is aggrieved that Oliver is not fulfilling their father's wishes by educating him.

Oliver

The elder son of the deceased Sir Roland de Bois and brother to Orlando. At the start of the play we see that Oliver treats his brother and their faithful servant, Adam, badly. When Orlando saves Oliver's life, he changes his ways.

Adam

Adam is the longstanding and faithful servant of the de Bois family. He goes with Orlando into the forest of Arden, offering Orlando his life savings to aid their journey.

Jaques

Jaques is a loyal friend of Duke Senior and accompanies him into the forest of Arden. He is a melancholy figure who watches and comments upon the action of the play.

Touchstone

The Fool in Duke Frederick's court. He goes with Rosalind and Celia to the forest of Arden.

Silvius

A shepherd. He is in love with Phoebe who does not requite his love.

Phoebe

A young shepherdess and the object of Silvius's desire. She, however, is in love with Ganymede (Rosalind disguised as a man) but marries Silvius at the end of the play.

Corin

A shepherd and friend of Silvius.

Audrey

A goatherd.





Rehearsal Process

Tom Mansfield – Assistant Director

The rehearsal process for this season's production of *As You Like It* began on Monday 16th August, just over a month before the first preview performance on Friday 17th September. The actors have been working in the Barber Studio – also known as Rehearsal Room One – nestled below street level next to the West Yorkshire Playhouse's Quarry Theatre. Meanwhile, the Playhouse's production departments have been working to make costumes, build the set, and find or make all the properties used in the production. All of this comes together during 'production week' – the final week before the first performance, as the set is moved into the theatre, the lights rigged, focused and plotted, and the actors take their first steps onto the Quarry stage.

The First Day

The rehearsal process begins much more simply, with a group of people sitting on a circle of chairs in Rehearsal Room One. This includes Ian Brown, the director; the designer, Ruari Murchison; the fourteen actors; the stage management team; the composer, choreographer and lighting and sound designers; a verse and text consultant; the producer; and representatives of all the different departments involved in making the show happen. Some of these people have worked together on productions at the Playhouse or elsewhere; others have never met one another before. A lot of people are holding cups of tea or coffee, or bottles of water. There's a great deal of conversation going on, people discovering mutual friends, or sharing excitement about the month ahead. Then Ian Brown asks politely for everyone's attention.

Ian begins by welcoming everybody to the Playhouse and spends a few minutes describing some of his ideas for the production. Very quickly, though, things move on to the first reading of the play. For many of the team, this is the first time they've heard the actors reading their parts; for those of us who haven't seen the play before, it's the first time we've heard the play out loud. First readings are always an exciting experience, and often slightly nerve-wracking for the actors.

Later on the first day, Ian Brown and designer Ruari Murchison show the company the designs for the production. These include a 1:25 scale model of the entire set, and a selection of drawings of the costumes the different characters will be wearing. Having heard something of how the production will sound earlier in the day, the model presentation gives the actors a sense of how it will look and the clothes they'll be wearing – an important consideration during the rehearsal process.

The Rehearsals

Most of the next few days are taken up with work around a table in the rehearsal room. During these days the company reads through the entire play again scene by scene, working with the director to unpick the meanings of words and images, and getting a sense of how the language works. Verse and Text Consultant Giles Taylor is on hand with detailed knowledge about Shakespeare's use of language in the play, and he points up the way in which particular words and images – for example animal imagery – are used throughout the play to create different effects. Part of each of the first few days is also spent working with choreographer Imogen Knight and composer Simon Slater on the movement and music in the play.

Over the next four weeks, the actors' time is divided up into a schedule of "call times" devised by Ian Brown and the Deputy Stage Manager, Nina Scholar. In any one day an actor might be working with Ian in Rehearsal Room One on a particular scene, having a one-on-one session with Giles on ways to use their voice in the text, be learning a song with Simon Slater or working on a movement sequence with Imogen Knight. Imogen is also present in many of the main rehearsals to work with Ian and the actors on the characters' physicality – ways in which they move and speak. In *As You Like It*, this is a particular challenge for the actress playing Rosalind, Vanessa Kirby – who has to not only play a girl playing a boy, but sometimes a girl playing a boy pretending to be a girl!

Rehearsal Process

Tom Mansfield – Assistant Director

Our Fight Director, Kate Waters, comes in once a week to direct and rehearse the fight sequences in the play. Kate's job is hugely important as not only does she devise some thrilling pieces of stage combat, but she also makes sure that the actors in each fight sequence perform it in a way that's completely safe for them to do each time in thirty performance of the play.

In the fourth week of rehearsal, we do several run-throughs of the play, which are pretty much exactly what they sound like – running through each scene of the play without stopping except for a fifteen-minute break where we plan to have the interval. Visitors from the various departments often attend these run-throughs – the first time that anyone not involved in rehearsals has seen the production. Ian, Imogen, Simon and Giles all take pages of notes during each run. These are fed back to the actors either in a 'notes session' after a run through, or more often in rehearsals on specific scenes in the day after the run.

As I'm writing this, it's the Monday evening of Production Week – our fifth and final week of rehearsal. The trees that are a huge feature of this set have been put up during the day and I'm about to go and have a look at them. We've spent today working through particular moments of the play in Rehearsal Room One, and tomorrow we have our final run-through before saying goodbye to the rehearsal room and moving into the theatre for the technical and dress rehearsals – and, on Friday night, the first preview performance. It's an incredibly exciting time. As Jacques says in the play, 'all the world's a stage' – and we can't wait to bring the world of the Forest of Arden to the Quarry Theatre stage in a few days' time.



Ian Brown in rehearsals

Interview

Matthew Flynn – Jaques

How are rehearsals going?

Rehearsals are going well although the play is complicated with the long wordplay and the disguises. However, my character, Jaques, is slightly separate from that. My focus has been to get to grips with exactly what the character is saying in each of the lines to enable me to communicate that clearly to an audience. We're nearly at the end of the rehearsal process now and all of the different elements such as the dances and the songs, will start to come together in running through the whole play later this week.

What assistance have you had in the rehearsal room in working through the text?

We've been working with a Language and Verse Consultant, Giles Taylor, and it's his job to make sure we understand what the character is saying and how the lines should be spoken. He has also been working with us on the technical side of speaking verse – for example the rhythm of the speech.

How would you describe your character, Jaques, in five words?

Passionate. Anarchic. Sad. Lonely. Insightful.

What is his function in the play?

He's there to comment on the action and how the other characters in the play behave. He is quite critical of the way in which the Lords and gentry conduct themselves. He's quite similar to Touchstone, the court fool in the sense that they both exist slightly outside of the world of the play, but whereas Touchstone is the joker, Jaques is melancholy and a loner. He is a counteraction to the love and sweetness of the play. I am really enjoying playing him and I'm having fun with his cynical and scathing speeches.

A few years ago you played Banquo in our production of Macbeth at the Playhouse. What do you enjoy about working with Shakespeare?

I've done a lot of Shakespeare and for me it's the breadth of work and the possibilities within that. You can do so much with the plays because each one is up for interpretation. You can throw anything at Shakespeare because it is so robust. The language although poetic was written for the working man and is very visceral.



Interview

Vanessa Kirby – Rosalind

How are rehearsals going?

We've just started Week 4 so this is the last week in the rehearsal room – next week we will be going into technical and dress rehearsals before opening at the end of the week. It's been quite steady. In every rehearsal process you have good days and bad days – one day you finish and think 'yes, we've cracked it' and then the next day is a real challenge again. The key for me is to find elements of myself within the character and approach the story that way rather than just by playing a part.

How are you finding the play?

The more I read the play and the more we work through it I like it more and more. I also think it's very accessible. The whole play is about falling in love with the best friend coming along for the ride – I think a lot of young people can relate to that. It's a very different love to Romeo and Juliet though which is much more a crazy love. Rosalind is a very modern girl and she's almost a step on from Juliet as she totally controls the situation rather than giving herself over. She tests Orlando to the limit – she wants to be sure of his love. In this play, Orlando has to do all the work.

Could you describe Rosalind in five words?

Passionate. Cool. Vivacious. Sexy. Self-aware.

I don't see any negativities in her and she seems to have no real insecurities. In playing other Shakespearean female roles such as Helena in *A Midsummer Night's Dream* I have felt a certain amount of frustration at how passive they are, how easily manipulated but Rosalind is such a force of nature. I can really relate to her.

What do think of the action that Rosalind takes in dressing up as Ganymede?

I see it as very liberating and very clever. When you fancy someone you instantly become more feminine and flirty and perhaps this can sometimes get in the way of actually getting to know a person. When Rosalind deceives Orlando it enables her to get to know him and to remain in control. The wonderful thing is that Orlando never falters in his love for Rosalind.

What preparation did you do before starting rehearsals?

I don't learn the lines before the rehearsal period as you can get stuck in certain ways of delivering lines and until you meet the rest of the company you don't know how the piece feels. I read the play a lot and made sure I was very clear about the story and the relationships within the play.

Are there any differences for the actor between working on Shakespeare and working on a modern text?

It's very different. In Shakespeare and in many other works of the period, the characters generally say exactly what they mean whereas in modern plays the character almost never says what they mean! There is no subtext in Shakespeare and the words are everything in telling the story.



Interview

Nicholas Goode – Oliver

What preparation have you done for this role?

I didn't know the play well before I started rehearsals and so I started by reading the play through a number of times and familiarising myself with the story, immersing myself in the world of the play. I found that the more I read the play, the more elements came to the surface. I started to see the connections between the characters and the references of the play.

I've done a lot of work with the text and have been quite forensic with the language study, for example looking at the difference of meanings in Shakespeare's text and the way that they are used in a modern context. Everything Shakespeare has written he has written for a reason; the choice of words and the form he uses is as much part of discovering meaning as the story itself.

We are rehearsing 10 hours a day and then there is a great deal of work that needs to be done outside the rehearsal room. At present we are still working through the play in chunks and there might be a number of different rehearsals happening at the same time – for example a music rehearsal, a fight call and a scene rehearsal. By the end of this week all of these elements will be brought together in running the play.

How would you describe Oliver in five words?

Unhappy. Envious. Frustrated. Angry. Misanthropic.

Of course Oliver's behaviour is terrible in the play but he has the ability to change. Despite the way I've described him, I didn't find him difficult to engage with. I think he is mainly unhappy and unloved and he desperately wants to be validated and understood which is why he attempts to gain the Duke's good favour. He is also a jealous person and a lot of this comes from what he feels he is lacking himself. He is incredibly self-loathing.

How does your character develop through the course of the play?

We see him at the beginning and at the end but there's not much of him in the middle of the play. By the time we see him interviewed by Duke Frederick he is already becoming lost. On entering the forest he is not quite ready to change – this happens when he is reunited with Orlando when he is rescued by his brother. It's interesting that he then refers to himself in the third person as the 'wretched wragged man' – he has separated himself from who he was and who he is now.



Interview

Nicholas Goode – Oliver

What excites you about playing this role?

Well, it's always good fun to play a bad guy! But, the real challenge for me as an actor in this play is that this villain has an about-face and so I have to make that believable and not saccharine. It has to be a possibility within him from the beginning.

I am also thoroughly enjoying the rich dialogue that Oliver has. The story of his rescue by Orlando for example is almost cinematic and there's a generosity in the language in how he recounts this event. As an actor that is fantastic to play.

What was your journey into becoming a performer?

At university I studied English and Music at Cambridge and was involved in Footlights, the Cambridge drama society. I then went on to become a teacher and I taught in Nottingham for a number of years before returning to university to study acting at Rose Bruford. I now work regularly as an actor musician so for example in this play I perform as well as support the music elements of the show. The more skills you have as an actor the more saleable you are and if students reading this are thinking about going into this profession I would say that it's a good idea to think about developing additional skills which will make you of interest to a director.



Interview

Chris Cully – Head of Props

As the set build for *As You Like It* reaches it's final stages before tech week, Tessa Gillett sat down with Head of Props Chris Cully, who talked her through how he and his team have been bringing the outside in...

So any set begins with the design – in this case by Ruari Murchison – and this dictates how and where you are going to source materials to turn the design into a realised set. How did this happen for *As You Like It*?

Ruari's design centres around trees, to evoke the Forest of Adren where the play is set, so we deliberated for a long time about how we should proceed. Should we use real trees, make trees - fibre glass trees or polystyrene trees – and after much discussion it was decided to go for the real trees, mainly because obviously they're going to look much better and also to make 17 polystyrene trees and then fibre glass them would have taken five or six people and more time than we had. That's why really, the time factor that was involved. So we decided to go down the road of using real trees.

And how easy, or how complicated was that? How long did you spend tracking down a source?

It was a bit difficult, because obviously we needed somebody who could provide us with cut trees, so the cutters must have either a forest or someone who can supply them. And also be able to do a bit of machine work on them for us as well. A few years ago we did a show in the Quarry called *Proposals* which was set on the edge of a forest and I managed to find a company in South Wales who do a lot of timber products, i.e. they do a lot of those kids playgrounds all made out of timber so they obviously had the facilities to machine timber down to create that sort of thing. But they also had their own forest – so when we did that show I contacted them and we actually bought from them some cut pieces of log in their natural state. What they do when they get them in their factory they strip all the bark off, and trim them down, and we obviously didn't want them with bark off we wanted with bark on, and they were willing to let us have them that way. So that was the first time we used them, and I think we used them again on *Wind in the Willows*. I contacted them this time and they were still in business, which was lucky, and they were





Interview

Chris Cully

really quite helpful because we didn't just want any particular selection, we wanted certain heights and certain diameters. They were able to locate those in the forest and chop them down for us. And because they've got a big saw mill, they did some cutting shaping for us, and then they shipped them up here to us at the theatre.

And it's a fully sustainable forest?

It's a fully sustainable forest, yeah. It's basically a pine forest and a sustainable source because they're replanting all the time and everything. They're called the Western Log Group, and they're in Port Talbot in South Wales.

So they're in the workshop, and they're everywhere! 17 trees is a lot!

An awful lot. The tallest one is 8 metres. But because of the way we need to fit them and locate them in the stage, we've added three meters of steelwork to the stump end which goes through the stage, so our 8 meters is now 11 meters long. But they are quite long and quite difficult to manoeuvre around so they're occupying a lot of space in the workshop. It's quite good that we've got the space at the moment.

And you've attached steel to them to reinforce them.

Yes, we've attached some box steel work to what is basically the upstage sides, the backs of the trees, so hopefully the audience won't see it, then that goes through the stage floor into the substage, and underneath the substage there's more steelwork to tie them all together.

So they're all sort of scaffolded together, and reinforced that way.

Exactly, yeah. The heaviest tree is about 700 kg, but obviously the point loading on the stage ends up being around a tonne. So it's quite a weight, and they are freestanding. When we've done this thing before, we've had the luxury of being able to have a line on the top, to tie them off to the grid, but because of the design, we can't have anything above because of the canopy piece – a scaffold frame covered in fabric to look like treetops – will float above them.

You've been adding a polystyrene base to make the tree appear more realistically rooted into the stage – how do you go about that?

We have, because obviously they've been chopped out the forest, and the root that would come out of a real tree has been left behind, so we needed to make something that looked as though they were actually growing out of the ground so at the bottom. First of all we added a square base to them to give the trees more support. Then the roots need to sit nicely within that. So they grow out of the square base into the round tree, and we've had to sculpt a bottom section.

And how do you do that? I've seen the blocks of polystyrene around the workshop – do you make a hole in that and slot that on, or do you carve it out and apply it?

That would be the simplest wouldn't it, it doesn't quite work like that, unfortunately. Basically what you need is to carve a block the size of the base and then we can see what the diameter is and then we cut it into four, and then scoop out a quadrant so to speak. And then put it on like that. We tried various different ways of doing it, like making a sort of donut, but it was wasting so much polystyrene and it was quicker to do that, clamp it on and glue it all, then carve it back, while trying to make each one look individual. The polystyrene is then treated, surfaced over and then finished with a paint finish using a product that gives it a texture, then they're painted in, so what we'll probably have to do for a full effect is a paint job over the whole tree, not completely covering what's there, but to tie in what is obviously the new bit at the bottom, and maybe add a bit more texture to it as well, just to tie it all in just so it keeps the whole thing together.

And obviously there'll be some weathering on stage. After a 4 week run on stage they're going to lose some bark, surely?

Yeah they are, because they were cut fresh and they are drying out. Some of the bark is already coming off, and we're obviously taking off as much of that as we go. But when the lights are on it for four weeks we might have a bit of an issue with more coming off and then having to do a little bit of work. Hopefully not!



Practical Exercises

WARM UP: CHARACTERS

This is a variation on a well-known name game. The game requires the students to have a little prior knowledge of the characters – see page 3.

Part 1

The group stands in a circle. One person (A) starts off by making eye contact with someone else across the opposite side of the circle (B). Reasonably quickly and with purpose, A now walks across to B but before A reaches them, B must shout their own name. Saying their own name releases B from their spot in the circle which A then inhabits and B now makes eye contact with another student in the circle (C) and walks towards them. C then shouts their own name and so on.

Quicken up the movement around the circle and introduce a number of people walking at the same time.

This exercise functions not only as a good icebreaker but is also useful for looking at group awareness, theatrical focus and group dynamic.

Part 2

Once the group is warmed up and have got the idea of the game give each student in the circle a card with the name of a character from *As You Like It* e.g. Rosalind, Touchstone, Oliver etc.

Next, ask the students to come up with a pose for their character, a walk, a gesture and a way in which the character would say their name. Give them a few minutes to practice. They should ensure that their movements are exaggerated, very clear and defined.

Replay the game, this time using their characters.

This exercise is good for getting to grips with difficult names and pronunciation as well as starting to think about physical characterisation.



Practical Exercises

CHARACTER EXPLORATION: ROSALIND

Rosalind is one of the strongest females we see in any Shakespeare play. There are many different sides to her from witty to loving and from frustrated to determined. This exercise explores these different facets of Rosalind.

▪ Text Search

Split the group into smaller groups of 5 students. The first task is to run a text search as a group, each student taking one act and looking for dialogue from Rosalind which tells the performer something about her character. For example:

Shall we see this wrestling, cousin? (Act 1) – Daring Rosalind

A gallant curtal-axe upon my thigh,
A boar-spear in my hand, and in my heart

Lie there what hidden woman's fear there will. (Act 1) – Clever and determined Rosalind

Each group should try and collect 10–15 lines or phrases.

▪ Speaking the Text

Next, ask the students to put these phrases into an order which pleases them – not necessarily in order of when they are spoken in the play. As them now to have a go at speaking these lines. Encourage them to play with the text looking at different ways to use the voice – such as

choral speech

repetition

soundscape

volume

tone

▪ Performing the Text

The next stage will take this text and turn it into a performance. Explain that the groups are creating a 'conglomerate Rosalind' and that everyone in the group will be one Rosalind. Ask the group to start to create a physical accompaniment to the spoken text. Techniques could include:

Images and tableaux

Movement

Montage

▪ Review

Perform these pieces back to the rest of the class.

What different facets did the groups pick out?

Are there any striking similarities?

Are there any striking differences?

What do we know about Rosalind now?

Reviewing and Reflecting

Reviewing and reflecting are important parts of seeing a theatre production. Through reflecting on what we have seen we can start to make more sense of it and develop our understanding of the story, characters and the theatre techniques used. It also allows us to form an opinion on what we have seen.

This reflection can be done through group discussion, group activities or through a more formal written review. Here are a few starting points.

THE ACTORS AND THEIR PERFORMANCES

- What sort of skills do the actors need to employ to portray their characters?
- Do you think they are successful?
- Were there special moments of performance that you remember?

THE SET

- Is the set realistic?
- What colours are used?
- What mood/atmosphere does it create?

LIGHTING

- What mood/atmosphere is created by the lighting?
- Are colours used?
- Do you think this lighting was appropriate to the play/story?

SOUND

- Were sound effects used?
- Was there any music in the production?
- Was the sound recorded or live?
- How did this add to the impact of the production?

COSTUME

- Are the costumes of a historical period?
- Do they help us to understand each character?
- What do the colours and materials used say about the characters?

Reviewing and Reflecting

PRACTICAL REVIEWING

Group discussion may be a useful way of engaging the group with the notion of reflection and review. Here are some practical exercises that may aid that discussion process.

ANYONE WHO...

The group sits in a circle with one less chair or space than there are group members. The person with no chair stands in the middle of the circle and makes a statement about what they thought about the show beginning with "Anyone Who...". All the group members who agree with this statement stand up and swap places. The speaker must try to move into a seat. One person will be left with no chair and they then make the next statement.

Example: The person in the middle says 'Anyone who laughed at Touchstone'
 All those who agree swap places.

CONTINUUMS

The group is asked to form a line in order of how they felt about a certain aspect of the production. They do this through discussion with one another.

Example: Did you enjoy watching the production?

This "continuum" can be done in a line stretching across the classroom or can be corners of the room. The teacher then asks the class how they arrived at this decision and uses it as a starting point for discussion.

TABLEAUX

Split the class into small groups and ask them to create freeze frames of 3 key moments from the play – it doesn't have to be a direct copy it can be a representation of the part that they liked.

Show to class and use as a starting point for class discussion.