CLASSROOM ACTIVITIES GUIDE
The Shakespeare Theatre of New Jersey’s production of

As You Like It
By William Shakespeare
Directed by Paul Mullins
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One of the principal goals of The Shakespeare Theatre of New Jersey’s education programs is to demystify the classics, take them “off the shelf,” and re-energize them for students and teachers alike. Toward these goals, this Classroom Activities Guide, used in conjunction with our Audience Guide, provide educators with tools to both allay their own concerns and to expand the theatre-going experience for their students beyond the field trip to The Shakespeare Theatre.

The information included in this guide will help you expand your students’ understanding of classic literature in performance, as well as help you meet many of the New Jersey Common Core Standards. We encourage you to impart as much of the information included in the Classroom Activities Guide and the Audience Guide to your students as possible. The following are some suggestions from teachers on how you can best utilize elements of these guides given limited classroom time.

• **JUST THE BASICS:** Many teachers have found that distributing or reading the **Synopsis** and **Who’s Who** pages from the Audience Guide has greatly increased students’ understanding and enjoyment of the production. It provides the students with a general understanding of what they will be seeing and what they can expect. Some teachers simply take the last five minutes of a class period to do this with very positive results.

• **MINI TEAM-RESEARCH PROJECTS:** When more class time is available prior to your visit, we recommend incorporating the background information on the era in which the play is set as well the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in this guide as well as the Audience Guide. Using a copy of the corresponding Audience Guide page as a launch pad, the students had one week to research the topics. The students then presented their information to the class in three- to five-minute oral reports. Including the questions that evolved from the presentations, the entire project took only one class period.

• **POST-SHOW DISCUSSION:** Using the questions found in the “Topics for Discussion,” many teachers will opt to take a class period after their trip to The Shakespeare Theatre of New Jersey to discuss the play with their students. The questions help keep the comments focused on the production, while incorporating various thematic and social issues that are found in the play.

• **GET ON YOUR FEET:** One school spent two days working through performance-based activities (a few of which are suggested in the “Follow-up Activities” section) with a particularly “difficult and rowdy” class. They were astounded with the results.

Again, we hope you will incorporate as many portions of this guide as you are able into your classroom experience. If you have any suggestions for activities or topics not already found in the Audience Guide, please contact our Education Department. We are always interested in hearing new ways to excite young people (and teachers) about Shakespeare and live theatre.

Happy Teaching,

Brian B. Crowe,
Director of Education

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**“What’s My Line?” Promoting Active Listening**

Teacher-tested, student-approved!
Try this exercise with your students:

Before attending the production, give each student one line from the play to listen for. Discuss the meaning of the line and encourage their input in deciphering what the intention of the line might be. How would the student perform the line? Why is the line important to the play? Does it advance the plot, or give the audience particular insight into a character or relationship?

Following the production, discuss the line again. Did the actor present the line in the way your student expected? If not, how was it different?
William Shakespeare, widely recognized as the greatest English dramatist, was born on April 23, 1564. He was the third of eight children born to John Shakespeare and Mary Arden of Stratford-upon-Avon in Warwickshire, England. Shakespeare’s father was a prominent local merchant, and Shakespeare’s childhood, though little is known about it for certain, appears to have been quite normal. In fact, it seems that the young Shakespeare was allowed considerable leisure time because his writing contains extensive knowledge of hunting and hawking. In 1582, he married Anne Hathaway, the daughter of a farmer. She was eight years his senior, and the match was considered unconventional.

It is believed that Shakespeare left Stratford-upon-Avon and went to London around 1588. By 1592, he was a successful actor and playwright. He wrote approximately 38 plays, two epic poems, and over 150 sonnets. His work was immensely popular, appealing to members of all social spheres including Queen Elizabeth I and King James I. While the plays were well-liked, Shakespeare's work was not considered by his educated contemporaries to be exceptional. By 1608, Shakespeare’s involvement with theatre began to dwindle, and he spent more time at his country home in Stratford. He died in 1616.

Most of Shakespeare’s plays found their first major publication in 1623, seven years after Shakespeare’s death, when two of his fellow actors put the plays together in the First Folio. Other early printings of Shakespeare’s plays were called quartos, a printer’s term referring to the format in which the publication was laid out. These quartos and the First Folio texts are the sources of all modern printings of Shakespeare’s plays.
London in the late 16\textsuperscript{th} and early 17\textsuperscript{th} centuries was a bustling urban center filled with a wide variety of people and cultures. Although most life centered around making a living or going to church, the main source of diversion for Londoners was the theatre. It was a form of entertainment accessible to people of all classes; The rich and the poor, the aristocrats and the beggars all met at the theatre. Though often appeasing the church or the monarchy, theatre at this time did experience a freedom that was unknown in previous generations. Evidence of this can be found in the numerous bawdy and pagan references found in Shakespeare’s plays. This relative artistic license and freedom of expression made theatre extremely unpopular among certain members of society, and it was later banned entirely by the Puritans. Not until the reign of Charles II (1660-1685) was the theatre restored to the status it held in Shakespeare’s day.

The Globe Theatre, the resident playhouse for Shakespeare’s company of actors, was easily accessible to Londoners and an active social center. Actors and performers were also regularly brought to court or to private homes to entertain. Despite their popularity, actors maintained a relatively low social status, sometimes no better than a common beggar or rogue. Most performers were forced to earn a living doing trade work. The aristocracy’s desire for entertainment, however, did spur the development of numerous new theatre pieces. Often a nobleman would become a patron to an artist or company of actors, providing for their financial needs and sheltering them to some degree from official sanctions. In return, the company would adopt the name of the patron. Shakespeare’s acting company was originally named “Lord Chamberlain’s Men” after their patron Henry Carey, the Lord Chamberlain. Later, under the patronage of King James I, they were known as “The King’s Men,” an unprecedented honor at the time.

Despite the flourishing of the arts at this time, London was sometimes a desolate place. Outbreaks of the Black Death (the bubonic plague) frequently erupted, killing thousands of citizens. Theaters, shops, and the government all shut down during these times in hopes of preventing the spread of the disease. Elizabethans were unaware that the disease was being spread by the flea and rat populations, which well outnumbered the human population of London at that time.
Are You SURE This Is English?

Contrary to popular belief, Shakespeare and his contemporaries did not write in Old English, or even Middle English. **PLAYWRIGHTS OF THE 16TH AND EARLY 17TH CENTURIES WROTE IN MODERN ENGLISH.** Shakespeare spoke (and wrote in) the same language which we speak today. It is possible to be thrown a bit by grammatical “carry-overs” from earlier English (“thhee” and “thou” instead of “you”) and the poetic liberties that Shakespeare took, but there is no doubt that the words and syntax used in his plays can be understood today without any “translation.” To help clarify this point, here are some examples of Old, Middle, and Modern English.

**OLD ENGLISH (500 - 1150 CE)**

When Julius Caesar invaded Britain in BCE 55-4, the Celtic (pronounced KEL-tic) tribes lived in the British Isles. Their languages survive today in the forms of Gaelic (Scotland and Ireland), Welsh (Wales), and Manx (Isle of Man). The Romans brought Latin to Britain. However, early English developed primarily from the language of tribes which invaded and settled England from what is now Germany. This language, known as Old English, was also influenced by the Latin spoken by Catholic missionaries from Rome as well as the Scandinavian dialects of Viking raiders and settlers.

**Selection from BEOWULF**

Author unknown, ca 800 CE

Oft Scyld Scèfing sceåðena prèstum, monegum mægðum meodo-setla ofèah, egسود earlas. Syddan ærert weard fèasceafa funden, hê þæs frofre gebàd, wëox under wolcnum, weorð-myndum þåh, oð-þæt him aeghwylc ymb-sittendra ofer hron-ràde hÿran scolde, gomban gyldan. þæt wæs god cyning!

**MODERN ENGLISH TRANSLATION:**

Often Scyld the Scæfa from squadroned foes, from many a tribe, the mead-bench tore, awing the earls. Since first he lay friendless, a foundling, fate repaid him: for he waxed under welkin, in wealth he throve, till before him the folk, both far and near, who lived by the whale-path, heard his mandate, gave him gift: a good king he!

**MIDDLE ENGLISH (1150 - 1450 CE)**

The conquest of England by the Norman army in 1066 brought great changes to English life and the English language. The Old French spoken by the Normans became for many years the language of the Royal Court and of English literature. Over time, the spoken English still used by the lower classes borrowed about 10,000 words from French, as well as certain grammatical structures. By the time English reappeared as a written, literary language in the 14th century, it only distantly resembled Old English. This German-French hybrid language is known as Middle English.

**Selection from THE CANTERBURY TALES**

By Geoffrey Chaucer, ca 1390 CE

But natheless / while I haue tyme and space
Er that I fether / in this tale pace
Me thinketh it acordant to resoun
To telle yow / al the condiciun
Of eech of hem / so as it seemed to me
And whiche they weere / and of what degree
And eek in what array / that they were inne
And at a knyght thanne wol I first bigynne.

**MODERN ENGLISH TRANSLATION:**

But nonetheless, while I have time and space
Before I continue in this story
I think it appropriate to speak of,
To tell you, the condition
Of each of them, as it seemed to me.
And who was who, and of what degree,
And in what fashion each was dressed,
And with a knight then I will begin.
MODERN ENGLISH (1450 - present day)

With the invention of the printing press in the 15th century, the English language began to develop and alter at an unprecedented rate. Books, previously a precious and expensive commodity, were now widely available to anyone with basic literacy. Works in Latin, Italian, Spanish, French, and Portuguese were translated by the hundreds, and the translators found it necessary to borrow and invent thousands of new words. English trade and exploration fueled even more cultural and linguistic exchange. The early Modern English of Shakespeare and his contemporaries has been referred to as “English in its adolescence:” daring, experimental, innovative, and irreverent.

Selection from ROMEO & JULIET
By William Shakespeare, ca 1595 CE

Well, you have made a simple choice; you know not how to choose a man: Romeo!
No, not he; though his face be better than any man’s, yet his leg excels all men’s; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare...

A MAN OF MANY WORDS

Shakespeare used over 20,000 different words in his plays and poems. Of these, 8.5% (1,700 words) had never been seen in print before Shakespeare used them.

To give you a sense of just how extraordinary this is, consider that the King James Bible uses only 8,000 different words. Homer is credited with using approximately 9,000 different words in his works. Milton is estimated at using 10,000 different words in his works.

THE HEART OF THE POETRY

Shakespeare most often wrote in a style known as blank verse, an unrhymed regular verse structure, specifically referring to unrhymed iambic pentameter. This structure typically includes five (penta) feet of alternating unstressed and stressed syllables called iambics. Each 10-syllable verse line has a distinctive sound similar to the beating of a human heart: da-DUM-da-DUM-da-DUM-da-DUM.

WHAT DID SHAKESPEARE SOUND LIKE?

While we may associate Shakespeare with the “refined” British accent of Sir Ian McKellen or Dame Judi Dench, linguistic scholars suggest that the closest approximation to the London accent of Shakespeare’s day is the accent heard nowadays in the Appalachian region of the United States.

To hear how Old and Modern English sound, follow these links:

OLD ENGLISH (Beowulf):
https://www.youtube.com/watch?v=0zorjlzrvA

MIDDLE ENGLISH (The Canterbury Tales):
https://www.youtube.com/watch?v=QE0MtENfOMU
Terms and Phrases in the Play

ACT I

hinds – servants
mines – undermines; to erode the foundation of
physic your rankness – cure your rebelliousness
eked out – supplement
quintain – a wooden post often mounted with a stuffed figure used in jousting practice and rural games

civet – perfume (Touchstone points out that civet derives from the anal pouch of a civet cat, and so has a less-than-appealing origin)
flux – discharge
berhymed – celebrated in rhyme
give me justice – listen to me
as lief – just as soon
quotidian – daily, commonplace
moonish – fickle, changeable
apish – affected, silly
God’ild you – thank you; literally, “God yield reward to you”
bawdry – immorality; obscenity in speech or writing
‘Od’s – “God save,” part of an exclamation, as in ‘Od’s my little life!’

ACT II

painted pomp – gaudy display and splendor
sequestered stag – a deer separated from the herd
cope – meet with; contend with
roinish – scabby, scurvy, base
desert place – uninhabited location
entertainment – in this case, food and shelter
churlish – stingy, grudging
cote – cottage or sheeprcote (a shelter for sheep)
motley – multicolored outfit worn most often by court jesters
in good set terms – in deliberately composed language
dial – in this case, a watch
poke – without

ACT III

instance – in this case, evidence or proof
mutton – sheep

ACT IV

I’ll warrant him – I’ll guarantee that he is
videlicet – that is to say
napkin – handkerchief

ACT V

trip – move quickly
serve your turn – suffice
quip – sharp retort
Who Said That?

Match the spoken line to the character who speaks it. Some characters match more than one line, some match none.

A. “All the world’s a stage,
   And all the men and women, merely players.”

B. “Master, go on, and I will follow thee
   To the last gasp with truth and loyalty.”

C. “Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do”

D. “Do you not know I am a woman? When I think I must speak.”

E. “It is far easier for me to teach twenty what were right to be done, than be one of the twenty to follow mine own teaching.”

F. “The fool doth think he is wise, but the wise man knows himself to be a fool.”

G. “And this our life, exempt from public haunt,
   Finds tongues in trees, books in the running brooks,
   Sermons in stones, and good in everything.
   I would not change it.”

H. “Most friendship is feigning, most loving mere folly.”

I. “Oh, how bitter a thing it is to look into happiness through another man’s eyes!”

Answers available on Pg. 12
What Did They Say?

This is an opportunity to test your comprehension of Shakespeare’s language. Below you will find passages from As You Like It Answer the questions for each passage as specifically as possible.

DUKE SENIOR

Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we but the penalty of Adam,
The seasons’ difference, as the icy fang
And churlish chiding of the winter’s wind,
Which, when it bites and blows upon my body,
Even till I shrink with cold, I smile and say
‘This is no flattery: these are counsellors
That feelingly persuade me what I am.’
Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;
And this our life exempt from public haunt
Finds tongues in trees, books in the running brooks,
Sermons in stones and good in every thing.
I would not change it.

1. To whom is Duke Senior speaking? What does he have in common with those to whom he is speaking?

2. What two places does Duke Senior compare in the third and fourth lines? Which place does he prefer?

3. Which line gives us a clue as to the time of year the play may be set in?

4. What literary devices does Shakespeare have Duke Senior use throughout the passage to show us how he feels about their environment?

5. The Duke compares the adversity they face with a toad. Why? What point is he attempting to make? Do you think he is successful at making his point?

ROSALIND

And why, I pray you? Who might be your mother,
That you insult, exult, and all at once,
Over the wretched? What though you have no
beauty,—
As, by my faith, I see no more in you
Than without candle may go dark to bed—
Must you be therefore proud and pitiless?
Why, what means this? Why do you look on me?
I see no more in you than in the ordinary
Of nature’s sale-work. ‘Od’s my little life,
I think she means to tangle my eyes too!
No, faith, proud mistress, hope not after it:
‘Tis not your inky brows, your black silk hair,
Your bugle eyeballs, nor your cheek of cream,
That can entame my spirits to your worship.

1. To whom is Rosalind speaking? About whom is she speaking?

2. What does Rosalind mean when she says ‘I see no more in you / Than without candle may go dark to bed.’? Be specific.

3. Rosalind has a line in this speech that may be more effective when delivered to the audience as opposed to the subject of the speech. Which one do you think it is? Why?

4. How would you say ‘Who might be your mother, That you insult, exult, and all at once, Over the wretched’ in your own words?

5. Consider the language in the excerpt above; what do you think is Rosalind’s opinion of the person of whom she is speaking?
Test Your Understanding
Circle the letter that BEST answers the question.

1. Shakespeare’s plays are most often written in a poetic structure called ________, also known as “blank verse.”
   a) rhyming couplets  
   b) Old English  
   c) iambic pentameter  
   d) prose

2. In what language did Shakespeare predominantly write?
   a) Old English  
   b) early Modern English  
   c) Middle English  
   d) Latin

3. At the opening of the play, _____________ is Duke, having banished his brother _____________.
   a) Orlando / Oliver  
   b) Duke Senior / Duke Frederick  
   c) Duke Frederick / Duke Senior  
   d) Jacques / Frederick

4. At the opening of the play, ____________ complains how his brother ____________ has kept him from the proper upbringing he deserves.
   a) Orlando / Oliver  
   b) Oliver / Orlando  
   c) Duke Frederick / Duke Senior  
   d) Sylvius / William

5. In hopes of making a name for himself, Orlando ______________.
   a) becomes a poet.  
   b) challenges the Duke’s wrestler, Charles.  
   c) rescues the banished princess.  
   d) publicly decries his brother’s wrong-doings.

6. ____________ gives Orlando a _________ after she sees the Duke admonish his parentage.
   a) Celia / ring  
   b) Audrey / love letter  
   c) Rosalind / necklace  
   d) Phoebe / sheep

7. Despite his earlier decision, following the wrestling match, Duke Frederick abruptly ______________.
   a) deploys soldiers against his brother’s army before they can attack.  
   b) confesses his treasonous actions and appeals to his brother for mercy.  
   c) forgives Orlando and offers him an appointment in the royal guard.  
   d) banishes his niece, Rosalind, from the court.

8. Fleeing the court together, Celia disguises herself as ____________ and Rosalind disguises herself as _____________.
   a) a shepherdess named Pheobe / a shepherd named Sylvius.  
   b) a clown named Touchstone / a country maid named Audrey.  
   c) an old man named Corin / a clown named Touchstone.  
   d) a country girl named Aliena / a young man named Ganymede.
Test Your Understanding CONTINUED

9. After being scolded by the disguised Rosalind, ________________ falls in love with the young stranger.
   a) Orlando          b) Phoebe
   c) Sylvius          d) Audrey

10. Who journeys to the woods with Rosalind and Celia in to the Forest of Arden?
    a) LeBeau          b) Touchstone
    c) Duke Frederick  d) Sylvius
    e) Corin           f) Amiens

11. In the famous speech which includes “All the world’s a stage,” ________ describes ____________.
    a) Touchstone / the life of a clown  b) Orlando / the ways he love Rosalind
    c) LeBeau / the art of theatre      d) Jaques / the seven ages of man

12. Orlando is unable to make his meeting with Ganymede because ____________________.
    a) he lost his way in the forest and was attacked by robbers.
    b) he met the Duke who gave him a secret mission against his usurping brother.
    c) he was captured by his brother Oliver and dragged back to the court of Duke Frederick.
    d) he stopped to save his brother from being attacked by a lion.

13. Which of these couples is NOT married at the end of the play?
    a) Rosalind and Orlando          b) Celia and Oliver
    c) Phoebe and Ganymede           e) Touchstone and Audrey

14. In the end of the play, Duke Senior and his men are informed that ________________.
    a) Duke Frederick is about to attack their settlement and that they should flee.
    b) Jaques has been rescued from lion by the valiant young Orlando.
    c) King Hamlet has passed away while napping in his garden.
    d) Adam has run off to join the circus.
    e) Duke Frederick has had a change of heart and relinquished power.
Topics for Discussion

ABOUT THE PLAY:

1. Yale professor and famous Shakespearean scholar, Harold Bloom, sees Rosalind as “a joyous representative of life’s possible freedoms.” What do you think he means by this? In what ways is Rosalind free in the play? Consider her social standing, her relationships, and the world of the play. Does her disguise give her more or less freedom? What does she do in the play that she may not have done if she were not in disguise?

2. With the “Seven Ages of Man” speech, Shakespeare gives Jaques one of the most iconic speeches in the entire canon of his work. Why do you think he has Jaques speak these lines? What purpose do you think this speech serves in the scene? Do you think Jaques view of the world changes over the course of the play? If so, how? Use examples from the text to support your idea.

3. Many characters are transformed upon entering the woods. Through these transformations, they learn more about themselves and about their part within the greater human story. Pick two characters who you see transform in the play. Cite specific moments that signal who they were in the beginning and who they become by the end. Why do you think Shakespeare uses the forest as an arena of change? Support your answer.

4. Love is a major theme within the play. A handful of characters even seem to fall in love at first sight. Discuss the different romantic relationships in the play: Rosalind and Orlando, Touchstone and Audrey, Audrey and William, Sylvius and Phoebe, Phoebe and Ganymede, and Celia and Oliver. How is each relationship different? Do you think they are truly in love, or are they merely smitten with each other? Which of these relationships do you think will be successful in the long run? Support your answer.

5. What are some of the themes you see represented in the play? Is there a specific character or scene that you feel exemplifies one of these themes? If so, how? Use examples from the text to support your idea.

ABOUT THIS PRODUCTION:

1. Describe the design approach to this production. What did the sets, costumes look like? In what era was the play set? How did the choices made by the director and designers help to illuminate aspects of the play? What tone did they capture? How were the worlds of the Court and the Forest of Arden different? What design choices did you like best? What might you have done differently if you were designing the production? Why?

2. How does the use of music and sound in this production help to create the different atmospheres between the Court and the Forest? How would the production feel if different music was selected? Be specific.

WHO SAID THAT? Answer Key

A. Jaques
B. Adam
C. Rosalind
D. Duke Senior
E. Touchstone
F. Orlando

TEST YOUR UNDERSTANDING Answer Key

Follow Up Activities

CRITIC’S CORNER — Write a review of this production of As You Like It. Be sure to include specific information and your own reactions to both the acting and the design elements (lights, set, costumes and sound). Explain what you liked and disliked, and support your opinions. Then submit your review to The Shakespeare Theatre of New Jersey’s Education Department, or see if it can be published in your school newspaper.

“ALERT THE MEDIA!” — This play would certainly pack a news ticker: the rightful Duke of a nation is overthrown by his brother and flees his homeland to seeks exile in a local forest; an unknown young man from a local farm defeats the greatest wrestler at Court; and the daughter of the usurping Duke disappears along with her cousin and the court jester. Assign these and other big events of the play to members of the class and create appropriate television or newspaper coverage.

“I LEARN BY THIS LETTER...” — Write a letter or diary entry from the point of view of one of the characters, discussing an event or situation in the play. For example, a love-letter from Silvius to Phoebe explaining why he loves her, a letter from Corin to one of the lovers he describes from his youth, or a farewell letter from Celia to Duke Frederick before she flees into the forest.

THE 15-MINUTE AS YOU LIKE IT — Divide into five groups, and have each group take one act of the play. Your task is to create a three-minute version of your act, using only Shakespeare’s words. Choose carefully the lines from your act that carry the most important information and advance the story. When each group is done, you will have a 15-minute version of As You Like It which you can perform for one another. Afterwards, discuss both the process of adaptation and how your “abridgement” compared to the much more modest cuts which the director made for this production.

DESIGN CHALLENGE! — Because As You Like It is set in two very distinct worlds, it gives directors and designers a great range of possibilities for their imaginations. Individually or in small groups, come up with your own scenic or costume designs for the play. Keep in mind that your design should reflect the different, yet related, worlds of the Court and the Forest of Arden, and should be faithful to Shakespeare’s text. You can use drawings and collages as well as written descriptions to explain and justify your design to the class.

SPEAK THE SPEECH — In small groups, work to present a small piece of the text (Jaques’ “Seven Ages of Man speech”, for example) to the class. Each group should come up with its own unique presentation: different rhythms, echoing or underscoring key words or phrases, simple props, movement, etc. After each group has presented its interpretation of the text, discuss what was successful about each one. From this, you can develop a rubric for what makes a good performance.

CALLING ALL TEACHERS! Do you have activities or exercises to suggest for this play? We are always looking for new ideas to inspire students (and teachers). Send your suggestions to Education@ShakespeareNJ.org and we will share them with other teachers, and maybe even include them in future study guides.
Meeting the Common Core Standards

In 1996, the New Jersey State Board of Education adopted the Core Curriculum Content Standards that set out to clearly define what every New Jersey student should know and be able to do at the end of their schooling. The Shakespeare Theatre of New Jersey is committed to supporting teachers by ensuring that our educational programs are relevant to the evolving standards of modern education.

Viewing a performance at The Shakespeare Theatre of New Jersey and participating in the post-performance discussion can serve as a powerful springboard for discussion, writing, and other outlets for higher-order thinking. On this page, you will find suggestions for ways to align your study of our production to each standard.

LANGUAGE ARTS LITERACY STANDARDS
As a theatre dedicated to the classics, we are continually engaged in exploring some of the world’s greatest literature and the relationship between the written text and performance. Our philosophy and practice follow the underlying assumptions of the Language Arts Literacy CCSS: That “language is an active process for constructing meaning”; that “language develops in a social context”; that language ability increases as learners “engage in texts that are rich in ideas and increasingly complex in language”; that learners achieve mastery not by practicing isolated skills but by “using and exploring language in its many dimensions.”

In the practice of theatre, we merge all areas of the language arts, as the standards suggest “in an integrated act of rehearsal, reflection, and learning.” Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

NJSLSA.R.1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

NJSLSA.R.9. Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

NJSLSA.R.10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.

W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.

L.6.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

VISUAL AND PERFORMING ARTS STANDARDS
Both the CCSS and the Every Student Succeeds Act promote the inclusion of “programs and activities that use music and the arts as tools to support student success through the promotion of constructive student engagement, problem solving, and conflict resolution” (ESSA 2015). Performances, workshops, and study guide exercises developed by The Shakespeare Theatre of New Jersey strive to address the Visual and Performing Arts Standards.

Below, you will find a few possibilities for aligning your study of our production to each standard.

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

- Write a review of the production using domain-appropriate terminology; develop a class rubric for effect theatrical presentations

Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.

- Discuss the representation of social issues (class, politics, etc.) in the play; research how the historical period affected the writer’s work; compare the play to work from other historical periods.

Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

- Perform a monologue or scene from the play; participate in a classroom workshop that develops the physical and technical skills required to create and present theatre.

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

- Participate in a post-show discussion of elements such as physicality and creating motivated action; discuss the relationship between play text and production design.
Sources and Further Reading

On Shakespeare & As You Like It:

THE ANNOTATED SHAKESPEARE, Introduction by A.L. Rowe
ASIMOV’S GUIDE TO SHAKESPEARE by Isaac Asimov
THE COMPLETE IDIOT’S GUIDE TO SHAKESPEARE, by Laurie Rozakis
THE ESSENTIAL SHAKESPEARE HANDBOOK, by Dunton-Downer and Riding
FREEING SHAKESPEARE’S VOICE by Kristin Linklater
THE FRIENDLY SHAKESPEARE by Norrie Epstein
A READER’S GUIDE TO SHAKESPEARE by Muriel B. Ingham
SHAKESPEARE A TO Z by Charles Boyce
SHAKESPEARE AFTER ALL by Marjorie Garber

SHAKESPEARE FOR BEGINNERS by Brandon Toropov
SHAKESPEARE FOR DUMMIES by Doyle, Lischner, and Dench
SHAKESPEARE IN PERFORMANCE, Consultant Editors Parsons and Mason
SHAKESPEARE: THE INVENTION OF THE HUMAN by Harold Bloom
SHAKESPEARE OUR CONTEMPORARY by Jan Kott
THEATRE: A WAY OF SEEING, Third Edition by Milly S. Barranger
SHAKESPEARE SET FREE, edited by Peggy O’Brien
SHAKING HANDS WITH SHAKESPEARE, by Alison Wedell Schumacher

Plays by William Shakespeare:—in order written by category—

The History Plays
Henry VI, Part I
Henry VI, Part II
Henry VI, Part III
Richard III
King John
Richard II
Henry IV, Part I
Henry IV, Part II
Henry V
Henry VIII

The Comedies
The Comedy of Errors
The Taming of the Shrew
The Two Gentlemen of Verona
Love’s Labour’s Lost
A Midsummer Night’s Dream
The Merchant of Venice
The Merry Wives of Windsor
Much Ado About Nothing
As You Like It
Twelfth Night, or What You Will
Troilus and Cressida
All’s Well That Ends Well
Measure for Measure

The Tragedies
Titus Andronicus
Romeo and Juliet
Julius Caesar
Hamlet
Othello
King Lear
Macbeth
Anthony and Cleopatra
Coriolanus
Timon of Athens

The Romances
Pericles
Cymbeline
The Winter’s Tale
The Tempest

The Poems
Venus and Adonis
The Rape of Lucrece
The Phoenix & the Turtle
A Lover’s Complaint
The Sonnets

*The Two Noble Kinsmen is sometimes classified by some scholars as a Romance, and by some as a Comedy.
About The Shakespeare Theatre of New Jersey

The acclaimed Shakespeare Theatre of New Jersey is one of the leading Shakespeare theatres in the nation. Serving approximately 100,000 adults and young people annually, it is New Jersey’s largest professional theatre company dedicated to Shakespeare’s canon and other classic masterworks. With its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the East Coast and the seventh largest in the nation, The Shakespeare Theatre celebrates its 57th anniversary in 2019.

The Company’s dedication to the classics and commitment to artistic excellence helps set high standards for the field. Nationwide, the Theatre has emerged as one of America’s most exciting companies under the leadership of Artistic Director Bonnie J. Monte, who has been with the company since 1990. It is one of only a handful of Shakespeare Theatres on the East Coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

The company’s 2019 Main Stage Season features five productions presented in the Kirby Shakespeare Theatre from June through December. Each summer, an Outdoor Stage production is also presented at an open-air amphitheatre nestled in a hillside on the campus of the College of Saint Elizabeth in nearby Florham Park. The Theatre is proud to have launched into its second half-century with a brand new support facility housing all its administrative and technical shops, as well as a new rehearsal hall, classroom spaces, and extensive costume, property and scenic inventory in the nearby town of Florham Park.

In addition to being a celebrated producer of classic plays and operating Shakespeare LIVE! (one of the largest educational Shakespeare touring programs in the North East region), The Shakespeare Theatre is also deeply committed to nurturing new talent for the American stage. By providing an outstanding training ground for students of the theatre, and cultivating audiences for the future by providing extensive outreach opportunities for students across New Jersey and beyond, The Shakespeare Theatre is a leader in arts education and professional training. For additional information, visit our web site at www.ShakespeareNJ.org.

The Shakespeare Theatre of New Jersey is a member of ArtPride, The Shakespeare Theatre Association, Madison Cultural & Arts Alliance, and is a founding member of the New Jersey Theatre Alliance.

The F.M. Kirby Shakespeare Theatre
Photo © Andrew Murad, 2008
Additional Opportunities for Students and Teachers

THE SHAKESPEARE THEATRE ACADEMY
The Shakespeare Theatre now offers youth and adult classes in a wide range of disciplines connected with the classics and the art of theatre. Each series of classes meets once a week in one of the Theatre’s beautiful facilities, and gives participants the opportunity to work under the instruction of The Shakespeare Theatre’s artistic and educational staff as well as guest teaching artists. Spring and Fall Classes Available.

SHAKESPEARE LIVE! TOURS AND WORKSHOPS
This acclaimed touring program brings dynamic and visually engaging one-hour productions of Shakespeare’s classics directly into the schools. Each performance includes a comprehensive study guide and a post-performance discussion with the actors. Fun and interactive workshops give students a chance to explore the actor’s approach to bringing Shakespeare’s language to life. In 2019 we will be offering productions of A Midsummer Night’s Dream and Romeo & Juliet!

PAGES TO PLAYERS: IN-SCHOOL RESIDENCIES
Residencies provide an opportunity for classroom English teachers in grades 4–8 to partner with the Theatre’s skilled teaching artists to explore Shakespeare’s text in-depth, in an exciting, performance-based technique that promotes collaboration, self-confidence, and creativity, while always strengthening Language Arts skills.

SHAKESPERIENCE: NJ STUDENT SHAKESPEARE FESTIVAL
This annual spring festival, developed in partnership with the Folger Shakespeare Library and Rider University, gives middle and high school students the opportunity to spend a day at the Theatre experiencing Shakespeare as both actors and audience members. The Shakesperience:NJ Festival celebrates the power of performance as a teaching tool on a statewide scale.

THE JUNIOR AND SENIOR SHAKESPEARE CORPS
Young actors are given the opportunity to participate in the excitement of the Theatre’s summer season through this program, which offers classes, a final presentation, as well as behind-the-scenes and front-of-house experience. Geared for students ages 10 to 18, admission to this program is through an audition and/or an interview.

www.ShakespeareNJ.org/Education