

For:

- English teachers
- English subject leaders



**Qualifications
and Curriculum
Development
Agency**

Active
Shakespeare:
Capturing
evidence of
learning

**Designing
As You Like It
Teacher notes**

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Teaching time: These materials are designed to be integrated into teachers' existing plans for the study of Shakespeare and to take approximately 7 one-hour lessons (or equivalent).

Framework objectives:

- 5.1 Developing and adapting active reading skills and strategies
- 5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts
- 6.1 Relating texts to the social, historical and cultural contexts in which they were written
- 10.1 Exploring language variation and development according to time, place, culture, society and technology
- 10.2 Commenting on language

Assessment focuses: Reading AF6 and AF7. During the course of these activities you may also see evidence of AF2, AF3 and AF5.

Synoptic task: A design proposal which suggests a suitable setting for a staged production of *As You Like It*.

Active Shakespeare: Designing As You Like It

Introduction

Using these materials, pupils will explore the social and historical context of the play (AF7) and the effect on the audience of the two contrasting environments of the play: the court and the forest (AF6). They will show their understanding by developing a design proposal for a production of the play, through creation of a simple model box or design drawings. They will present their proposals to the rest of the class.

Prior learning

Pupils will need a solid understanding of the plot, themes and main events of the play; in particular the key features and events which have happened at the court and in the forest, and key characters.

The accompanying Teacher Guidance document shows how you might integrate the materials into your scheme of work, in order to provide this prior learning.

Stages and timing

Stage 1: Understanding the social, cultural and historical context (35 minutes or 1 hour 5 minutes with additional introductory activity)

Pupils will research the original context of the play.

Stage 2: Reflecting themes and context through design (35 minutes)

Pupils will watch video clips containing interviews with a director and designer, discussing how the original context has influenced their design decisions for a forthcoming production of *As You Like It*.

Stage 3: "I trust thee not": Close study of life in the court (1 hour 25 minutes)

Pupils will use a variety of drama-based activities to explore a scene from the court, consider how it reflects the original context of the play, and explore Shakespeare's purpose and effect on the reader/audience.

Stage 4: "...More free from peril than the envious court": Close study of life in the forest (1 hour 15 minutes)

Pupils will use drama-based activities to explore extracts taken from scenes in the forest, consider how they reflect the original context of the play, and consider possibilities for Shakespeare's purpose and effect on the reader/audience.

Stage 5: Creating model boxes or drawings (1 hour 35 minutes)

Pupils will create a model box or drawings showing their design ideas for the forest and the court. Their ideas should show their understanding of Shakespeare's purpose in setting up the two contrasting worlds of the play and the effect he wanted to create, their understanding of the original context of the play, and how their design supports and reflects this understanding.

Stage 6: Synoptic task (1 hour 55 minutes)

Pupils will present their design ideas and will be questioned on them. They will then write a short reflection piece in support of their proposals.

Resources

- A copy of the *Reflection log* for each pupil
- Copies of the complete text of *As You Like It* for pupils to refer to
- 🎬 Clip 1: 15 minute clip containing interviews with a Director and Designer

The following are in the Appendix to these notes:

- Teacher Resource A: Transcript of video clip
- Teacher Resource B: Social, cultural and historical context to *As You Like It* – edited version (if activity is done)
- Teacher Resource C: Step-by-step guide on how to create a model box
- Teacher Resource D: Alternative to model box – blank image of a theatre space
- Teacher Resource E: Teacher recording sheet for each pupil's oral design presentation
- Additional introductory activity: Handout 1 (if activity is done)
- Additional introductory activity: Handout 2 (if activity is done)

Additional requirements

- A3 sheets of paper and flipchart pens for Stages 3 and 4
- Blank sheets of paper and pens for pupils for Stage 4
- One cardboard box for each pair of pupils (and maybe some spare), with the tops cut out (see Resource D for more information) for Stages 5 and 6
- Glue, coloured pens or pencils, scissors, sticky tape and some or all of the following:
 - magazines, scraps of paper, bits of card, scraps of material, pieces of twig, grass, moss or other natural products, plastic cups, old yoghurt pots, cotton reels, toothpicks, etc for Stages 5 and 6

Ideally all lessons would take place in an open space so that pupils have room to move around and physically explore the text, which aids understanding. This is particularly important for the additional introductory activity in Stage 1, and for Stages 3 and 4.

However, many lessons could take place in a classroom, with pupils sitting grouped around desks where necessary, or with desks cleared away.

Stage 1: Understanding the social, cultural and historical context

Learning objectives

- 6.1 Relating texts to the social, historical and cultural contexts in which they were written
- 10.1 Exploring language variation and development according to time, place, culture, society and technology
- 10.2 Commenting on language

Resources

- Reflection log pages 1-3
- Additional introductory activity: Handout 1 (if activity is done)
- Additional introductory activity: Handout 2 (if activity is done)

Introduction (10 minutes)

- Pupils will be working in the role of theatre designer. They will prepare a design proposal for a production of *As You Like It*. The design proposal should show their understanding of:
 - Shakespeare's purpose in establishing the key ideas/themes in the play
 - the original context in which the play was written
 - Shakespeare's purpose in setting up the two contrasting environments in the play: the court and the forest
 - the effect this contrast might have on the reader/audience.
- Pupils will need to be familiar with the terms theatre designer and design proposal. Explain that:
 - a theatre designer's role is primarily to agree a style and period for the production with the director, then create suitable designs

- a design proposal includes the ideas a theatre designer presents to the director, highlighting the themes of the play; where the play is set in terms of place and period in time and gives idea on colour schemes, texture, costumes etc.
- They will look at some key scenes within the play and watch some interviews with a director and a designer. They will then create their own model box or drawings of the set. Finally they will present their design proposal to the rest of the class.
- Give out the reflection logs and ask pupils to write their names on the front. Explain that:
 - the log contains all the text they will need for these activities
 - it provides opportunities for them to reflect and write down notes about Shakespeare's use of language and his reasons for giving contrasting views of the court and the forest;
 - it has suggestions to help them plan their design proposal
 - it has a 'synoptic task' which brings together everything they have learnt
 - the notes they make in their reflection logs will greatly help them when they come to do the synoptic task so it's important that they make as many notes as they can during the course of the activities
 - they will need to include quotations and explain the reasons for their choice of quotations
 - you will be looking for evidence of AF6 and AF7.

Additional introductory activity - As You Like It in ten scenes (30 minutes)

The purpose of this exercise is to consolidate pupils' knowledge of the plot, and to start exploring Shakespeare's purpose in showing us how life at the court is different to life in the forest.

- Pupils will be creating a short version of the play.
- Put pupils into groups of three and give each group one or more of the ten scenes from Additional introductory activity: Handout 1 (*As You Like It in ten scenes*). For Scene 3 clarify that Duke Frederick is talking to Rosalind, who needs to be in the scene, even though she says nothing.
- Talk pupils through the instructions in the handout and make sure everyone understands what they will be doing. You might want to get one group to quickly demonstrate a scene.
- After the groups have rehearsed their scenes they should stand in scene order (ideally in a large circle). In turn, each group acts out their scene. After all scenes have been performed, either prompt a whole class discussion or ask them to write their thoughts on sticky notes.
 - What have you noticed about the differences between the court and the forest?
 - Which lines of text that have helped you come to that conclusion?
 - What might Shakespeare have intended when he created these two contrasting environments?
 - What is the effect of these contrasts on us as readers/audiences?

Reflection opportunity: Pupils write up their observations from this exercise on Additional introductory activity: Handout 2. They could then insert these notes into their reflection logs.

Activity 1: Shakespeare's world and the worlds of the play (25 minutes)

- Pupils will start thinking about what their production of *As You Like It* will look like and how they will show the court and the forest.
- In order to do this, they will need to:
 - understand Shakespeare's world
 - understand the two environments in the play: the court and the forest and the contrasts between them
 - consider Shakespeare's purpose in setting up this contrast and how their design might support this.
- Pupils need to know that:
 - just as a play written today might refer to things happening in our world (for example, current conflicts or scandals, celebrities or politicians) so Shakespeare was also influenced by what was happening in Elizabethan England
 - through this activity they will explore why Shakespeare chose to set *As You Like It* in two very different kinds of places – a forest and a royal court – and what kinds of associations might have been linked with either place when Shakespeare was writing.
- To help their understanding of this you might wish to ask them to think of some contemporary examples of plays or television programmes which are influenced by current events.
- Pupils need to look at pages 1-3 of their reflection logs (*Resource 1: The social, cultural and historical context*). Put pupils into pairs and label half the pairs as A and half as B.
- 'A' pairs choose three pieces of information which tell them what it was like to live in Shakespeare's time which they find particularly interesting. 'B' pairs choose three pieces of information about the two environments of the play (the forest and the court) which they find interesting.

- Each A pair now joins up with a B pair. In their groups of four they should share their chosen comments about Shakespeare's world and the two environments of the play. They should also discuss why they chose these particular comments and how the comments might influence their designs.

Assessment opportunity

During this activity pupils will engage in class discussions about the original context. You might want to briefly note down any relevant or perceptive comments made on sticky notes. For example, as you go round the class during this activity ask pupils why they have selected particular pieces of information and how they might help them with their design etc.

This will provide evidence of AF7.

Stage 2: Reflecting themes and context through design

Learning objectives

- 6.1 Relating texts to the social, historical and cultural contexts in which they were written
- 10.1 Exploring language variation and development according to time, place, culture, society and technology
- 10.2 Commenting on language

Resources

- 🎬 Clip 1: 15 minute video clip containing interviews with a director and designer
- Reflection log pages 4-5

Introduction (5 minutes)

- Recap on the task and the role of the theatre designer outlined in Stage 1.

Activity 1: Designing *As You Like It* (30 minutes)

- Pupils will be watching a video clip featuring interviews with Tom Piper (Director) and Michael Boyd (Designer) recorded as they started to think about their forthcoming production of *As You Like It*. This will help their understanding of the play's original context and some of the key themes. It will also give them some design ideas about how to create the court and the forest and they will also see a model box being created.
- After they have watched the clip pupils will take part in a group or whole class discussion. Ask them to think about the following questions as they watch the clip.
 - What are the themes in the play which Tom and/or Michael highlighted?
 - What challenges did Tom suggest in terms of designing the two different environments in the play: the court and the forest?

-  Play the interview with Tom Piper and then pause.
- Check for understanding or anything pupils want to discuss.
-  Play the interview with Michael Boyd.
- Prompt a group or whole class discussion on pupils' observations about the two questions posed to them before they watched the clip. Ask them to consider this final question during the discussion.
 - What ideas have you developed about how to create a model box?
- **Reflection opportunity:** Pupils write some notes on pages 4-5 of their reflection logs (*Reflection opportunity 1: First design ideas*) to summarise their thoughts on these three topics.

Stage 3: "I trust thee not" : Close study of life in the court

Learning objectives

- 5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts
- 6.1 Relating texts to the social, historical and cultural contexts in which they were written
- 10.2 Commenting on language

Resources

- Reflection log pages 6-13
- A sheet of A3 paper and a marker pen

Introduction (5 minutes)

- Remind pupils of Tom Piper's comment that the first place a director and designer look to find clues about what kind of design to create is the text.
- Over the next two stages pupils will look closely at some text which will give them clues to the two contrasting worlds in *As You Like It* – the court and the forest. These text extracts will form the basis of their model box designs or drawings.

Activity 1: Life at court - Act 1 Scene 3 (35 minutes)

- The purpose of this next activity is to look closely at Shakespeare's language and purpose in order to inspire ideas for the design of the court.
- Ask pupils to look at the scene extracts on pages 6-9 in their reflection logs (*Resource 1: The court*). Check for understanding of the language and contextualise the scene.
- Put pupils into groups of fives (or a six if necessary) and give each group one or two of the five extracts to look at. They should then underline key words in their extracts which tell them about the atmosphere of the scene or how the characters are feeling. They should also underline any words which are repeated.

- In their groups pupils say out loud the words they have underlined and discuss the atmosphere they create and what they show about characters' feelings.

Activity 2: Freeze frames - Act 1 Scene 3 (35 minutes)

- In this activity pupils develop and practice 'freeze frames' which illustrate the atmosphere of the scene and the feelings of the characters. Explain that:
 - in a freeze frame pupils use their bodies to create an image of an event, an idea, a theme or even a moment in time
 - freeze frames are useful ways of capturing and conveying meaning, since groups can convey much more than they would be able to through words alone.
- Ask pupils to look at extract 1 on page 7 in their reflection logs (*Resource 1: The court*).
- In their groups, they should first agree who's going to play Rosalind, Celia and the Duke. The others are to play the Lords, who don't have any lines in the scene but are still present as onlookers and will affect how Rosalind, Celia and the Duke all feel. They should then read the extract out loud and decide how their character is feeling and how this might affect how they say the lines. If they are Lords (non-speaking characters) they should think about where they are standing, who they are looking at and how they will react.
- Ask them to practise presenting their extract a couple of times.
- Now pupils create a first 'freeze frame' that conveys to an audience what's happening at the beginning of the extract. They should think where everyone is standing, who they're looking at, and how they're feeling.
- Pupils then create a second freeze frame that conveys to an audience what's happening at the end of the extract. Has anything changed in terms of where people are standing, how they're feeling, and so on?
- Finally, ask pupils to put the three elements together and perform their extract starting with the first freeze frame, speaking the lines from the scene and ending with the second freeze frame.

- Ask some groups to perform their scene for the class. As they are watching the performances pupils should think about the viewpoint that each freeze frame conveys and the effect on the audience. During the discussion prompt the rest of the pupils for examples of where the group has conveyed atmosphere and characters with particular clarity. Encourage groups to think about suggestions for improvements to the work.
- If time is available pupils could repeat the activity with a different extract, perhaps changing roles.

Activity 3: Act 1 Scene 3 – using ‘as ifs’ to explore social and historical context (30 minutes)

- Pupils will now explore this scene again, analysing it in terms of its social and historical context. The purpose of this activity is to explore parallels between the Elizabethan court and the fictional court that Shakespeare creates in *As You Like It*. (For example pupils might make connections between the treatment of women in Elizabethan times or the instability of the monarchy who lived in fear of being usurped.)
- Ask pupils to go back into the same groups they were in for the previous activity. Give each group a different extract from pages 7-9 in their reflection logs (*Resource 1: The court*) and ask them to read the extract out loud collectively.
- Pupils then look at page 10 of their reflection logs (*Resource 2: ‘As ifs’*). They will now experiment with different ways of interpreting the characters and atmosphere of the court. For example, they will read some or all of the speech as if they are in a particular mood, which is relevant to the original context, and then explore saying the same words again as if they are in a very different mood (again relevant to the original context). This activity should help pupils gain a deeper understanding of how it might feel to live in this court, and how they might reflect this in their designs.
- Ask for a volunteer to read out loud Duke Frederick’s first line from extract 1 on page 7 of their reflection logs.

- Now ask them to read the line as if Duke Frederick is terrified someone will kill him. Prompt a whole class discussion with the following questions.
 - How does this change the atmosphere in the court?
 - How does this change the effect on the audience?
 - How does this way of playing Duke Frederick link to the original context?
- Check everyone understands what they will be doing and then ask pupils to try out the different ways of playing their extract. As well as playing it in the ways suggested on page 10, they should also add their own 'as ifs'.
- Ask for some volunteers to demonstrate some of their choices. After each one ask for feedback from the class.
 - Does this fit your ideas about the court?
 - How might it affect ideas for your designs?
- Pupils then write their ideas on sticky notes. These should then be stuck on a large sheet of paper entitled: 'Life at court' which can be put on the wall.
- **Reflection opportunity:** Pupils write up their thoughts from the freeze frame activity and the discussion they have had on page 12 of their reflection logs (*Reflection opportunity 1: Life at court*). Encourage them to think about other groups' freeze frames as well as their own and to use appropriate quotations from the extracts.

Assessment opportunity

During these activities pupils will engage in small group discussions. You could observe some of these discussions and make notes of any relevant oral contributions. In addition, following the group discussions, pupils will write comments in their reflection logs. Both these oral and written comments on interpretations of extracts and the effect these interpretations may have on the audience will allow you to collect evidence of AF6 (from activities 2 and 3).

Activity 4: Designing the court (*15 minutes*)

- Pupils now need to get into pairs. They will work with this partner on their set design.
- They should plan their design for the court on page 13 of their reflection logs (*Resource 3: Designing the court*). The notes they make will be preparation for their eventual design. They need to make sure they note quotations to justify the choices they have made, as they will need to use these in their presentation of their final design.

Assessment opportunity

During this activity the pupils will discuss and write down ideas in their logs about how Shakespeare's purpose, the effect he wanted to create, and the original context are influencing their ideas for their design for the court. This will provide evidence of AF6 and AF7.

Stage 4: "...More free from peril than the envious court" : Close study of life in the forest

Learning objectives

- 5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts
- 6.1 Relating texts to the social, historical and cultural contexts in which they were written
- 10.1 Exploring language variation and development according to time, place, culture, society and technology
- 10.2 Commenting on language

Resources

- Reflection log pages 14-19
- Sticky notes
- A sheet of A3 paper
- Marker pen

Introduction (5 minutes)

- Pupils will now explore life in the forest. They will work on some text extracts which will form the basis of their designs for the forest.
- Ask pupils to think of all the characters who find their way into the forest – either through choice or by force.

Activity 1: What kind of place is the forest? (30 minutes)

- Pupils should first read the three text extracts on page 14 of their reflection logs (*Resource 1: The forest*). The extracts are taken from scenes that happen in the forest. Check for understanding of the language and contextualise the extracts.
- Ask pupils to read out loud each of the three extracts in pairs, taking it in turns by reading from punctuation mark to punctuation mark.
- Reading from punctuation mark to punctuation mark is a useful and unthreatening way of getting pupils to read text out loud. All pupils get to speak the text, but no one pupil has the burden of reading out a large chunk of text on their own. Explain that when they go through the exercise:
 - the first pupil reads to the first punctuation mark
 - the second pupil reads to the next punctuation mark
 - the third pupil reads to the next punctuation mark, and so on
 - pupils keep taking it in turns to read until they reach the end of the speech.
- Discuss either in groups or as a whole class.
 - Which words or phrases stood out in terms of describing the kind of place the forest is – particularly the kind of things it has (and hasn't) got in it?
 - What effect is Shakespeare trying to create with his descriptions of the forest?
- Ask pupils to write their ideas on sticky notes. These should then be stuck on a large sheet of paper entitled: 'Life in the forest' which can be put on a wall.

Activity 2: Designing the forest (15 minutes)

- Pupils now work with their partner on their design ideas for the forest. They should make notes about their planned design for the forest on page 17 of their reflection logs (*Resource 2: Designing the forest*). These notes are preparation for their eventual design. They need to make sure they note quotations to justify the choices they have made, as they will need to use these in their presentation of their final design.

Assessment opportunity

During this activity pupils will engage in a class discussion and will write comments in their reflection logs about the effect they want their forest to create and Shakespeare's purpose in highlighting the differences between life at court and life in the forest.

This will allow you to collect evidence of AF6.

Activity 3: Set up design task (25 minutes)

- From the next lesson pupils will start creating their design for the court and the forest using all of the information from the past few sessions.
- They should spend time with their partner discussing and writing down some of their ideas on pages 18-19 of their reflection logs (*Resource 4: Creating our set design*).
- For the next lesson they will need to bring in things they will need for their set design (see resources list for *Stage 5: Creating model boxes or drawings*).

Stage 5: Creating model boxes or drawings

Learning objectives

- 5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts
- 6.1 Relating texts to the social, historical and cultural contexts in which they were written
- 10.1 Exploring language variation and development according to time, place, culture, society and technology

Resources

- Reflection log pages 20-21
- For the model boxes/drawings:
 - one cardboard box for each pair of pupils (and maybe some spare), with the tops cut out (see Resource C for more information)
 - or blank images of a theatre space (Resource D).
- For the pupils to create their designs:
 - glue, coloured pens or pencils, scissors, sticky tape;
 - some or all of the following: magazines, scraps of paper, bits of card, scraps of material, pieces of twig, grass, moss or other natural products, plastic cups, old yoghurt pots, cotton reels, toothpicks, etc. (pupils can also find their own).

Introduction (*5 minutes*)

- To prepare for completing their designs, pupils need to reflect on the way Shakespeare contrasts the court and the forest. The two large sheets of paper they helped to compile in the previous lessons – ‘Life at court’ and ‘Life in the forest’ – should help them do this.

Activity 1: Creating model boxes or drawings (75 minutes)

- Make sure pupils know how much time they have to create their model boxes or drawings. You might want to make your classroom available during lunchtime or after school to allow them to complete their designs.
- Pupils will use these model boxes or drawings as the basis for an oral presentation of their design ideas. They will need to talk about the choices they have made and why they made them. The focus will be on their understanding of and thoughts about the play, not the artistic merit of their model box or drawing.
- Ask pupils to look at the guidance for their oral presentations on pages 20-21 of their reflection logs (*Resource 1: Planning the presentation*). They need to ensure that their design, and presentation, addresses these three areas:
 - Shakespeare's purpose in creating the contrasts between life at the court and life in the forest, and how the design supports this
 - the effect they want their design of the court and the forest to have on the audience, and why
 - how they used their knowledge of the context in which Shakespeare wrote *As You Like It*.
- Remind pupils to refer back to all the notes in their reflection log.
- Give out the cardboard boxes/drawing templates and ask pupils to start work.

Activity 2: Preparation for oral presentations (15 minutes)

- Pupils now need to think about how to structure their presentations with their partner. They should plan for each pupil to speak for roughly the same amount of time within each presentation, so they need to have a plan for who says what.
- Give pupils time to plan their presentations, using pages 20-21 of their reflection logs (*Resource 1: Planning the presentation*). You could suggest that they finish planning their presentations as homework.

Stage 6: Synoptic task

Success criteria

You should share these success criteria with the pupils before they begin the activity. Alternatively, you may want to agree and share your own success criteria for the task.

- How well does the pupil identify and comment on Shakespeare's purpose and the overall effect of the text on the reader? (RAF6)
- How well does the pupil explain and comment on how *As You Like It* relates to its social, cultural and historical context? (RAF7)

Resources

- Student model boxes or drawings from Stage 5
- Reflection log pages 22-24
- Teacher Resource E: Teacher recording sheet for each pupil's oral design presentation

Introduction (*5 minutes*)

- Each pair will present their design proposals, supported by their drawings or model boxes. Remind pupils that the focus is on how well they explain and justify their ideas, not on the quality of their design.
- After the presentations pupils will complete the task on page 22 of their reflection logs (*Synoptic task : Final observations*). They will need to evaluate their own design ideas and those of others.

Activity 1: Presenting design proposals for *As You Like It*

- There are several different ways to handle the presentations, depending on the amount of time you wish to spend on this stage. You may also wish to use the presentations as an opportunity for pupils to give evidence of speaking and listening skills, which may influence the way you organise this aspect. Suggestions are:
 - *each pair presents to the whole class, followed by questions from you and the rest of the class; pupils write brief notes after each presentation*
 - *each pair presents to the class, but you ask further questions of each pair while the class is completing the synoptic task*
 - *each pair joins another one or two pairs and the presentations are done in groups*
 - *pupils display their drawings or model boxes around the room and the pairs move around the room looking at each others' presentations and asking questions. An addition might be for each design to be accompanied by a poster which explains the reason for their choices.*
- A recording sheet is provided in Resource E to help you to record your observations of each pupil's presentation. You could also give this to pupils for them to record their own observations.

Activity 2: Writing in support of oral presentations (35 minutes)

- Pupils need to look at page 22 of their reflection logs (*Synoptic task : Final observations*).
- The purpose of this last activity is to help pupils provide any further evidence of their understanding of Shakespeare's purpose and the effect of the text on the reader/audience, and their knowledge of the original context.
- Remind them that they should look back at the notes they have made throughout their reflection logs. They should also use and comment on appropriate supporting quotations.

Appendix

Teacher Resource A

Transcript of *Designing As You Like It* DVD

Tom Piper, Associate Designer

Designer, *As You Like It*, Spring 2009

When I start working on any play, whether it's Shakespeare or a new play, the first thing I do is to read it as thoroughly as possible and try to really understand what's going on. Try and work out who's who in the play; their relationships; and what the text might tell me about where the play might be set; the time of year - all of those things. Very often, especially in Shakespeare, all that detail is in the text.

What I initially do, having read the play, is start looking for images. And they can come from anywhere - they can come from magazines, from online, from books, just looking around the world always helps, taking your own photographs with a digital camera and downloading those. I scan images from magazines into my computer and stuff, or equally I just rip stuff out of newspapers and collect that.

The other thing you can do is also find 'found' things - bits of stick, leaves, feathers, pieces of fabric - anything that is interesting and all of these are very useful in creating the kind of first visual images that you can make about the play.

Then also you've got a big decision about what kind of period you might set this play in. A lot of that comes out of discussion with the director. It's a very collaborative process, theatre, and you don't really work in isolation - you discuss ideas... It's not like I sit there and create a design, then Michael comes and says "Yes, that's very nice" - well sometimes he does, but most times we talk about it and we try to work out what we want the play to bring across to the audience, the themes that we want to bring out, how to get the contrasts within the world - the contrasts between the world of the court and the world of the forest.

Normally in the professional theatre a designer will work with a model, a 1:25 scale model of the theatre-space and all of the things that go in it. These models will take a designer several weeks to make - obviously with the task that you've been set that's obviously

impossible.

What we've done very simply and kind of Blue Peter fashion is to create our own very small model box which is going to be made out of a cardboard box with the top cut off - it's just a way of giving a space that's slightly contained and focused. The good thing that I find about the box is that when you put objects into it they become, as it were, like the scale of the person, so a twig outside, when you put it into the box, suddenly starts looking like a tree trunk. Equally I've got here some little ladders that I've made so your trees in the wood could be made out of ladders, A-frame ladders, or ladders that you could find. Equally we could try putting in images ripped out of magazines, so here we've got a piece of grass; you could have bits of sky; all of these things are ways of making a three-dimensional collage really, and they are a way of exploring a world.

So far all the things I've looked at here are to do with the forest, but equally in your task you've got to find a way of creating a space that can be both the court world - which seems from my first reading to be much more formal, maybe a place where people overhear what's going on, and you're never quite sure what's happening - and then you get into the wood, there's a much greater sense of freedom, the usurped duke is very happy to be there, there's a great kind of camaraderie in the forest.

So you can create very simple walls using pieces of cardboard. There's a little wall here; you can create some benches or something for people to sit on - all of these things can be made just by cutting from card or bits of wood and gluing them together - simple things like that.

The model shouldn't be your only way of expressing things, and you can do [what I've done here with] pen sketches. I've also done stuff with photocopies that I've chopped up. Here I've explored ideas (for another production) of trees that are made out of photographs of trees that are chopped up into tree-like shapes... there are lots and lots of different ideas to explore.

In Shakespeare's time, obviously "contemporarily dressed" people would have been dressed in Elizabethan clothes, but they would also have had stuff to represent when they were setting plays in the past. Now we have the choice that we could actually set the play any time from our own time right back to Shakespeare's time, or before. So that's one of the things you can think about in terms of your interpretation, is things like, where am I

setting this play? Is it going to be now - and I can find images of court and formal worlds now, the world of modern politics and I can find images of people rebelling against that kind of world from now. Or I could look back at images of, or find paintings from, the past, or I could maybe think about doing it from Shakespeare's time - there are lots of books showing paintings of how people looked in those days.

I tend to look at a lot of things from magazines, so here you've got a lot of fashion things ripped out of Vogue - that's always good fun. And then if I'm thinking about something a bit more period there might be books you could find in the library or get images online... here's an example of images of Elizabethan clothes and how they were actually made, and how they were cut. And these are the things I look at when I'm designing clothes for a particular character.

One of the things with Shakespeare is that, because of the language, sometimes people find it very difficult to understand initially what's going on, who's with who, and who is on whose side. And sometimes you have to help create relationships, and make people in particular colours for particular families, or groups of people - these are the little sketches that I do, and then from those I would later go on to do some more, bigger costume sketches.

So you've been given the task to create the world of this play in which there will be a court world and a forest world. How are you going to get across the idea that the audience will know when they have gone from one to another? Equally how will the two of them relate? I think one of the things with Shakespeare's plays is that the themes in one are reflected in another and the two worlds do need to somehow relate to each other, and somehow reflect each other. It might be as simple as that with the court world everything is very shut, and there are doors, and everything is very closed, and in the forest world everything is very open, because that's the kind of difference between an enclosed world and an exterior. Or it might be to do with colour, that the court world might have no colour in it, and the forest might be completely colourful. Or it might be in the way that the costumes change, and when characters move from one world to the other world... But I think it's very important that you think of both of those worlds and you can't just think "well actually I'm just going to concentrate on the forest and not worry about the court". It's how those two worlds relate to each other that's part of the task and you shouldn't forget that.

Michael Boyd, Artistic Director

Director, *As You Like It*, Spring 2009

In terms of reading the play and in terms of designing it or producing it probably the most useful clue or tool that I could give you is to describe the way in which Shakespeare's writing about a divided society. It's a very strange place; it's not like England now, thank goodness. Although there are divisions within English society that we can look to for comparison with what Shakespeare was talking about, they are not quite so fundamental, and brutal, as the ones that are being dealt with, certainly in *As You Like It*, where there's been an overthrow of a regime.

You're presented with a world immediately following a revolution in society where there has been a coup d'etat, and someone has taken over power by force, has forced the old ruler into exile, and the ramifications of that - the reverberations of that - throughout society are shown in terms of, lower down in the social orders, people being forced into exile as well, and the sons and daughters of the "wrong kinds of person" are being forced into exile.

To find a world that relates to the world that Shakespeare was writing in - and subtly, subtly writing about - you really almost have to go abroad today to some extent and look at the news about Pakistan or India, or Iraq. England was a very divided society. It had just gone through the biggest revolution it's ever gone through and it wasn't resolved, it wasn't sorted. It was called the Reformation, where the Catholic church was overthrown in Shakespeare's father's time, and suddenly everybody who had been practising the Catholic religion for as long as anyone could remember wasn't allowed to; it was against the law.

Visually there is the town: the centre of power, the court, money, influence, maybe hypocrisy - maybe people don't tell the truth so much. And then you've got the woods: which are dangerous - there are lions, there are serpents in those woods. The women talk about it and they realise that it would not be safe for them to go into the woods without one of them pretending to be a man, and therefore they'd get less hassle, and they would be in less danger. But it's also a place where people speak their minds

perhaps more freely. Jaques has complete freedom to criticise anything about the old duke in a way that would never be allowed in the town. So there's a freedom in this dangerous place.

Something that's the same with how a director and how a designer might work is, when you're directing a scene, it's very useful to think about what people are doing to each other. So they're not just standing there spouting beautiful Shakespearean lines - what's actually going on? What are they doing to each other? And that's useful to the actor. It helps take their mind, in a sense, off themselves and just think about "What am I trying to make this other person do and what am I doing to them?"

And I think that's a useful design thought as well - that you shouldn't have anything in your design (it's my prejudice, this) that's simply decorative, that's just there to be pretty, or to illustrate. If it's already there in the text, or it's there in a scene or the character, then forget about it, don't bother with it. Something, an object, and even a two-dimensional picture is an object; even a scenic cloth at the back of the stage has its three dimensions - it's very thin but it's three-dimensional. Anything that you put on that stage you should think about what is it doing? What does it do, either to the audience, or what does it do to the characters? And actually what does it change? That's very important obviously in *As You Like It*: how do you get from a miserable, dishonest, abusive world at the beginning to this happy place at the very end of the play where there is harmony?; where people see themselves, are happy inside their own skin? Where lovers have a chance to be together and aren't thwarted; and where there's a sense of justice and being able to speak your mind; and happiness as opposed to sadness.

How do you get there? In the middle there's the woods; so somehow the woods must be doing something to these people and this world to change it. That's a good thing to think about visually; keep it active.

And one other tip I would give, or rather prejudice that I would share with you, a habit that Tom Piper, the designer and I, have got into, is to ask ourselves the question: if we have introduced something visual into the play are we just going to use that as a one-off? Is that going to be there just once? In which case is it a bit wasteful, or superficial? Is it a "hit-and-run" use of an image? And actually we try to discipline ourselves that if we can't find three uses for it in the course of a show then we get rid of it, we cut it. It's not just being mean and thrifty; it's trying to keep the object active so that they have a life of their

own that changes. You see maybe the same thing - the same vase, the same branch, the same tree - in a different light at different points in the play.

And also it keeps things simple. Simplicity. If you think of most things that you think are really beautiful, they're probably quite simple.

Teacher Resource B

Social, cultural and historical context to *As You Like It* – edited version

1. Shakespeare wrote his plays between 1590 and 1616 when Elizabeth I and then James VI were on the throne. There were many attempts to kill both of them.
2. In *As You Like It*, Duke Senior, the old ruler, has been forced out, sent into exile. He's not the only one – being the son or daughter of the 'wrong kind of person' means others are being exiled as well.
3. Arden was once a large forest in Warwickshire, north of the river Avon.
4. Rosalind is very sensible to dress as a man when she runs away from Duke Frederick's court. In those days it would have been considered wrong and dangerous to have two women wandering around the countryside without any men to protect them.
5. Women in Elizabethan society had lower status than men. Dressing as a man lets Rosalind approach Orlando in the forest and pretend to flirt with him. In Elizabethan times a woman couldn't make the first move like that.
6. When *As You Like It* was written, the idea of marrying for love – as Rosalind does in the play – was fairly new. People married for lots of other reasons – for money, political or social reasons.
7. Rosalind's status at court is lower than Celia's, because Celia is the daughter of the now ruling Duke. In the forest Rosalind's status is higher because she is a man, or at least appears to be a man.
8. The play looks at the two contrasting environments of royal court and country forest. The contrasts are also between rich and poor. At the time Shakespeare wrote the play people living in the countryside were very poor.
9. Some people have suggested that actually the royal court is the rougher place, whilst the world of the forest is more civilised.
10. *As You Like It's* forest is a strange place. What real forest do you know that has shepherds, goatherds and country boys as well as lions, snakes and palm trees?

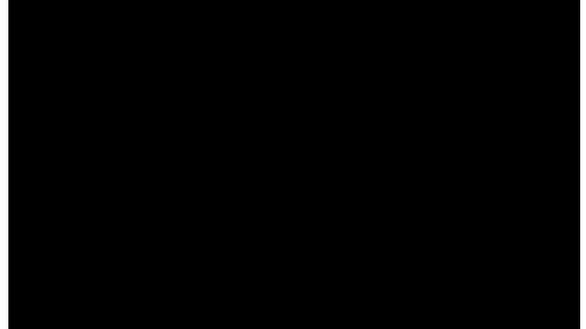
Teacher Resource C

How to build a model box

Introduction

The video accompanying these notes shows how a model box can provide a highly effective way to let students experiment with different set design ideas before committing to them.

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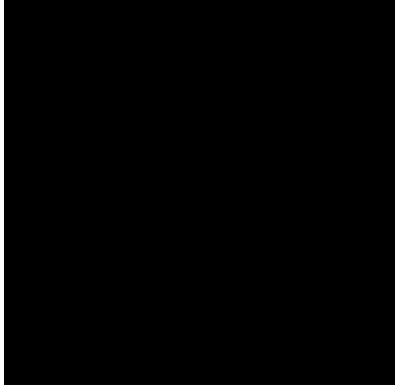


The model box approach is based on the same techniques professional theatres use, but at a fraction of the cost and time. The overall construction really doesn't need to be sophisticated to be effective. Even a simple cardboard box can provide a visual, defined three-dimensional space which will help students to:

- express their ideas about how their design ideas might work in practice
- share their (visual) ideas and concepts without having to translate them into words first
- experiment to see how well ideas might work visually.

Requirements

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Box: There really is no secret to this. When making the video for this pack we simply called in at a supermarket on the way to the studio and took what they happened to have...the shape of the box does help though; very often a relatively tall box will work well lying on its side, as the illustrations show.

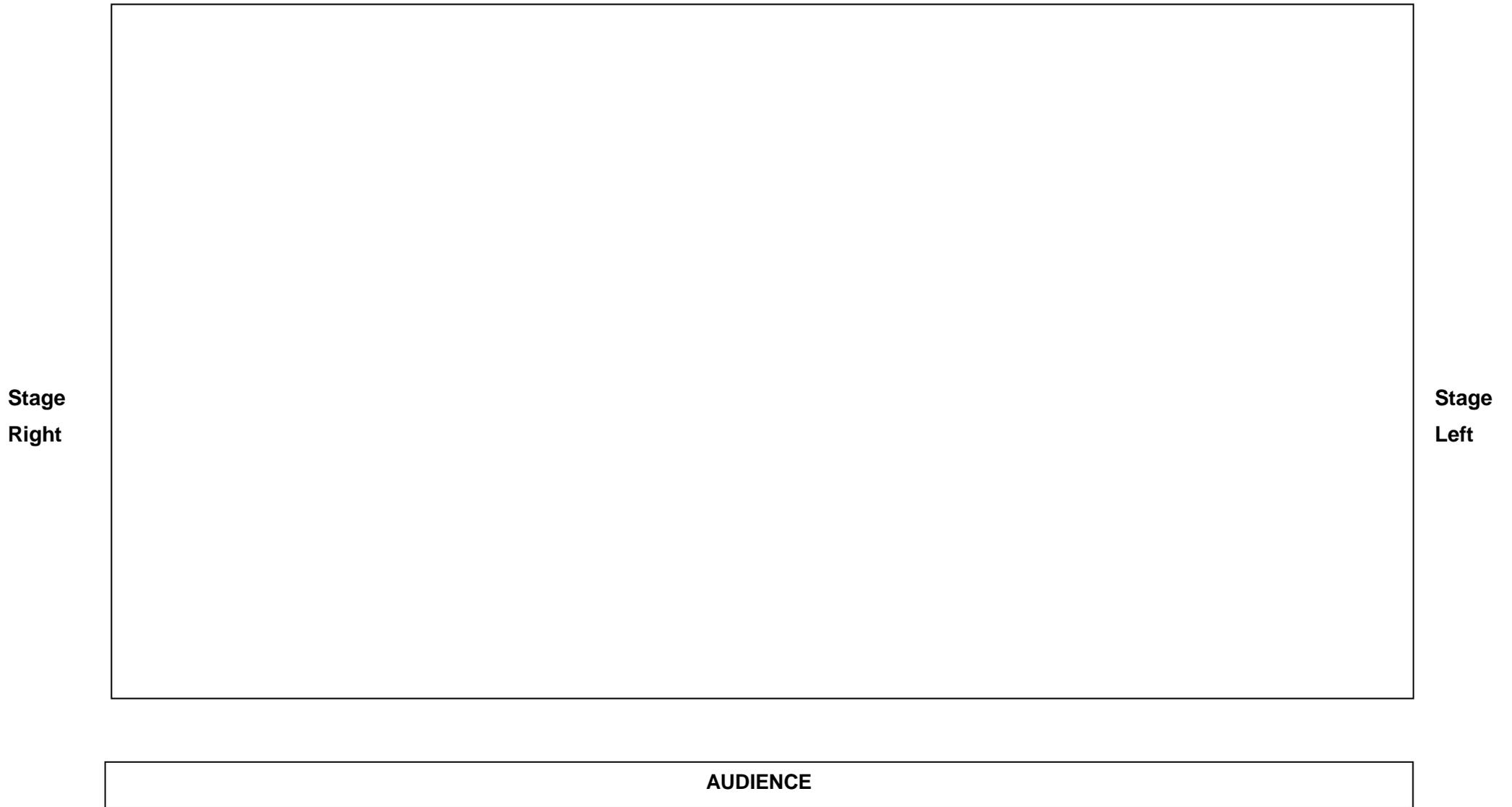
Construction

1. Having got a suitable box start by repairing any obvious damage or tears.
2. Place the box on one of its wider sides (as below)
3. Decide which is the top.
4. Tape or glue the flaps, to help reinforce the sides and the bottom.
5. Next, cut another large hole at the top through which you can reach in to position bits of the set.
6. Cuts are best made with a craft knife or sharp scissors.
7. Any offcuts can be used for the set, to create walls, etc.

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Teacher Resource D



Teacher Resource E

Recording sheet for each pupil's oral design presentation

Name of pupil.....

Evidence of AF6 – Shakespeare's purpose and the overall effect of the text on the reader

How well did the pupil demonstrate an understanding of:

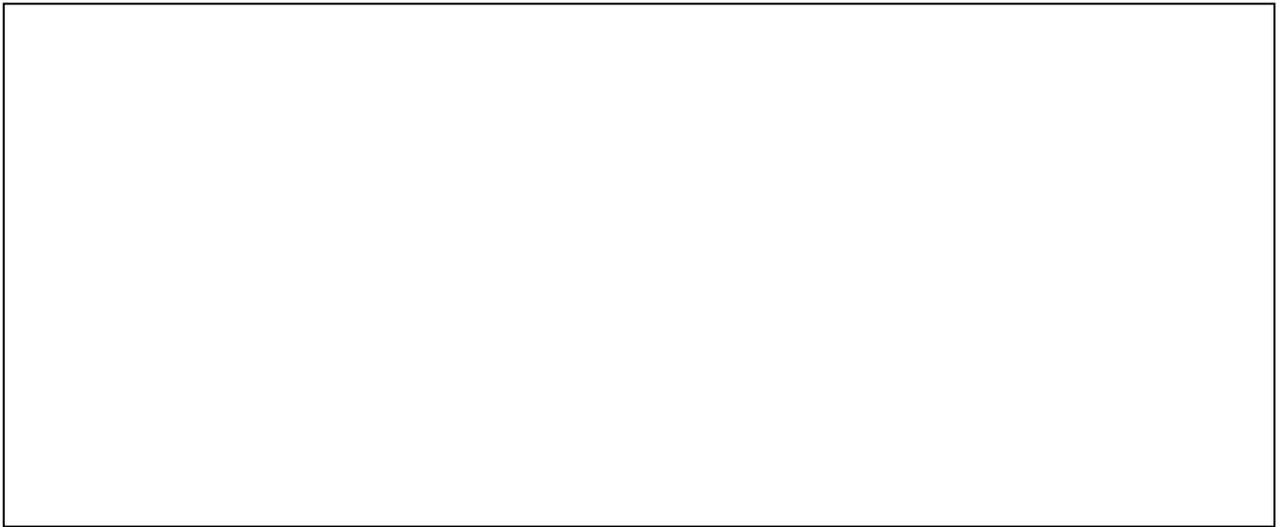
- Shakespeare's purpose in creating the world of the court
- Shakespeare's purpose in creating the world of the forest
- the effect of the text in highlighting the contrasts between the court and the forest and how their design supports this?

Does the pupil make reference to specific quotes or sections from the play which influenced their design?

Evidence of AF7 – relating texts to their original context

How well did the pupil:

- demonstrate knowledge of the original context
- show how this knowledge affected their design interpretation?



Additional introductory activity: Handout 1

As You Like It in ten scenes

The activity

- In your group you need to bring to life one or more of these scenes.
- One of you needs to be the narrator. The narrator reads out loud the number and name of the scene and the descriptions (for example: "*Orlando is the youngest of three brothers*").
- The rest of the group speaks and acts out the lines of text which are in bold.

Things to think about:

- how to show which parts of the story take place at court and which parts in the forest
- how you show these different settings to the audience
- how characters behave differently in these two settings (for example, if the court is more formal and the forest more relaxed).

1. **Two brothers argue**

COURT

Orlando is the youngest of three brothers. His father died and left all his money to his eldest brother, Oliver, who hates Orlando and makes him work like a poor peasant.

ORLANDO: He keeps me at home unkempt. His horses are kept better.

Oliver arranges a wrestling match between a champion wrestler and Orlando. He tells Charles the wrestler to kill Orlando.

OLIVER: I had as lief thou didst break his neck as his finger.

2. The wrestling match:

COURT

At court, Duke Frederick comes to watch the match. He is there with his daughter Celia and his niece, Rosalind. Duke Frederick has banished Rosalind's father, Duke Senior, and taken all his land.

Orlando beats the wrestler and wins the heart of Rosalind: the two fall instantly in love.

ROSALIND: O excellent young man. (*She gives him her necklace*) –
Wear this for me; one out of suits with fortune,
That could give more but that her hand lacks means.

ORLANDO: (*Aside*) What passion hangs these weights upon my tongue?
I cannot speak to her, yet she urged conference.

3. Banished to the forest

COURT

Duke Frederick decides he's had enough of caring for Rosalind, the daughter of his banished brother, and orders her to leave his house and kingdom instantly or she will die.

DUKE FREDERICK: Mistress, get you from our court.
Within these ten days if that thou be'st found
So near our public court as twenty miles,
Thou diest for it.

4. Running away in disguise

COURT

Celia suggests that she and Rosalind escape in disguise to the Forest of Arden to find Rosalind's father, Duke Senior.

ROSALIND: Whither shall we go?

CELIA: To seek my uncle in the Forest of Arden.
I'll put myself in poor and mean attire;
The like do you...

ROSALIND: Were it not better,
Because that I am more than common tall,
That I did suit me all points like a man.

Rosalind dresses up as a man and calls herself Ganymede. She and Celia, along with Touchstone (a foolish clown), all make their way to the forest together.

5. In the forest with a band of merry men.

FOREST

Duke Frederick's banished brother, Duke Senior, lives in the forest with his followers.

DUKE SENIOR: Now my co-mates and brother's in exile.
Are not these woods more free from peril than the envious
court?

They spend their time singing songs and chopping wood. The only miserable one amongst them is a man called Jacques who is always sad.

JACQUES: A miserable world!

6. Running away from home

COURT / FOREST

Orlando discovers from Adam (his old and trusty servant) that his brother Oliver is trying to kill him.

ADAM: Your brother means to burn the lodging where you lie and you within it.

Orlando decides to run away and Adam offers to go with him. They decide to go to the Forest of Arden. In the forest Orlando finds the banished Duke Senior who takes him in and gives him and Adam food.

Duke Senior: Sit down and feed and welcome to our table.

7. Everyone's in the forest

FOREST

Celia, Rosalind and Touchstone arrive in the forest tired out.

ROSALIND: O, Jupiter, how weary are my spirits!

TOUCHSTONE: I care not for my spirits, if my legs were not weary.

CELIA: I pray you, bear with me, I cannot go no further.

They meet a shepherd who tells them of a farm for sale and they decide to buy it. They also meet a young shepherd called Silvius who is in love with a shepherdess called Phebe. Phebe unfortunately falls in love with Rosalind who is dressed as a man.

ROSALIND: I pray you do not fall in love with me.

8. Orlando hangs love poems on the trees.

FOREST

Orlando starts to go around the forest hanging up love poems in praise of Rosalind.

ORLANDO: Hang there my verse in witness of my love.
Run, run Orlando, carve on every tree
The fair, the chaste, and unexpressive she.

Rosalind finds the poems and Orlando. In her disguise as a man called Ganymede, she offers to cure Orlando of his love sickness. This is really a test to see if Orlando really is in love.

ROSALIND: Are you so much in love as your rhymes speak?

ORLANDO: Neither rhyme nor reason can express how much.

ROSALIND: Love is merely a madness.

9. Rescuing a brother from the jaws of death

FOREST

Oliver comes into the forest looking for his brother Orlando, intending to kill him. However, Orlando ends up saving Oliver's life by rescuing him from a lioness and a snake as he sleeps under a tree. Oliver has a change of heart and asks his brother's forgiveness. He meets Celia and Rosalind and instantly falls in love with Celia and she with him.

CELIA: Are you his brother?
Was't you that did so oft contrive to kill him?

OLIVER: 'Twas I. But 'tis not I. I do not shame
To tell you what I was, since my conversion.

10. Everyone gets married.

FOREST

- *Phebe agrees to marry Silvius when she discovers that Rosalind is a woman.*
- *Rosalind marries Orlando when he discovers she is not a man.*
- *Celia marries Oliver.*

Celia's father, Duke Frederick, comes into the Forest of Arden to find and kill his brother Duke Senior, but instead has a religious conversion and decides to become a monk. Jacques decides to stay in the forest while everyone else goes back to the court.

JACQUES: Get you to church.

ORLANDO: I take thee Rosaline for wife.

Additional introductory activity: Handout 2

Reflection opportunity

Things I have learned about life at court and life in the forest

You might like to write about some or all of the following:

- what life at court is like
- what life in the forest is like
- contrasts between the two
- Shakespeare's possible purpose in setting up these contrasts
- lines of text which helped me form views of the court and/or the forest.

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What is it for?

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