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Detail from promotional poster for the 2006 As You Like It romance film written and directed by Kenneth Branagh

Welcome!

FROM EXECUTIVE ARTISTIC DIRECTOR KEVIN ASSELIN

Welcome to the 31st anniversary season of Montana Shakespeare in the Schools!

Since 1992, this enriching program has reached hundreds of thousands of students, and thousands of teachers with educational abridgments of Shakespeare's work and hundreds of curated workshops that have brought the themes, symbols, and humanity of the playwrights' magnificence to life in classrooms, gymnasiums, and auditoriums throughout Montana and beyond. This program would not be possible if not for the enthusiasm and commitment of your remarkable schools and

communities. As with all of our programs here at MSIP, Shakespeare in the Schools belongs to you, your students, and your families.

Why Shakespeare, and why now? For over 400

Why Shakespeare, and why now? For over 400 hundred years now his themes, characters, and language have resonated throughout all landscapes, populations, and nations. Throughout each century, Shakespeare's stories have "held, as twere, a mirror up to nature." We feel that it's safe to say that art aims to reflect our human nature and the worlds in which we strive to live.



Characters such as Romeo, Juliet, Lady Macbeth, and Macbeth seem to capture our individual sense of selves, and often radiate with familiarity when we reflect upon our own memories or perceptions of love, identity, and choice. Though we all benefit from this relevancy, it is imperative that we continue to introduce our young people to these plays with a goal of providing greater insight into our understanding of not only the structure of language, but almost more importantly. the study of the human condition, societal values, civics, and history. This remains our goal at MSIP--to continue our own study of how to elevate these themes for

your classroom!

Please know that it is our mission to continue to unlock new and relevant ways of supporting your educational goals. We welcome, at any point in the year, your feedback and ideas on how we can continue to meet the standards and values of your curriculum. The success of our last 31 years is purely a reflection of your passion and hard work to reach the needs of your students, and we are honored to partner with you as we all work to keep literature and the cultural arts alive and relevant for generations to come.

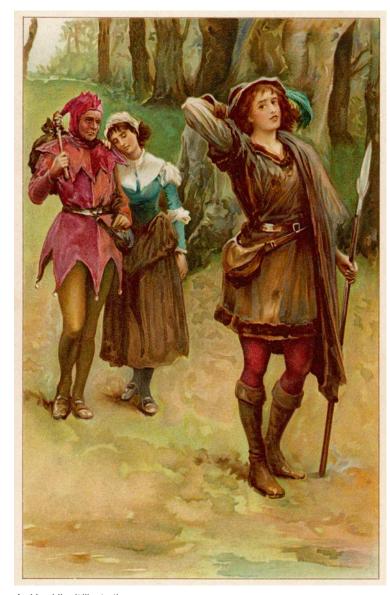
EXECUTIVE ARTISTIC DIRECTOR KEVIN ASSELIN

Kevin (MSIP Executive Artistic Director/Director) holds an MFA in Acting from the University of Illinois and a Bachelor of Science in Music-Theatre from Plymouth State University. Prior to assuming his current position, Kevin worked with MSIP for 13 seasons as an actor. fight director, and director. For MSIP he has directed productions of Cymbeline, Henry IV, Part I, Othello, Macbeth, Richard III, The Taming of the Shrew, As You Like It. The Two Gentlemen of Verona. The Merchant of Venice, A Midsummer Night's Dream, Julius Caesar, Death of a Salesman, Noises Off, A Little Night Music, Man of La Mancha, My Fair Lady, King Lear, and The Three Musketeers. A proud member of Actor's Equity, his Chicago acting credits include several productions with Chicago Shakespeare Theater, Writers Theatre, Goodman Theater, Steppenwolf Theatre, Defiant Theatre, Famous Door, Shakespeare on the Green, Chicago Symphony, and others. Regional credits

include 10 seasons with Notre Dame Shakespeare Festival, Oklahoma Shakespeare in the Parks, Illinois Repertory Theater, Papermill Theater, Plymouth Repertory, Struthers Library, and others. A two-time Joseph Jefferson nominated fight director, he has been a Resident Fight Director with The American Players Theatre, The Notre Dame Shakespeare Festival, Theatre OCU at Oklahoma City University, and holds actor combatant certifications with the Fight Directors of Canada and the Society of American Fight Directors. Additionally, Kevin was an Associate Professor of Movement and Acting at Oklahoma City University and has worked as a Guest Artist at Plymouth State University, Ball State, Kenyon College, University of Notre Dame, University of Illinois, Chicago Shakespeare Theatre, American Players Theatre, University of Idaho, and Interlochen Academy.

Welcome to the Teacher Toolkit!

FROM EDUCATION DIRECTOR KATHERINE E. NORMAN



As You Like It illustration.

Hello, and welcome to the fall 2023 tour of Shakespeare in the Schools!

Thank you for inviting us into your schools and classrooms, whether for the first time or the thirty-first! We are so excited to be visiting schools across the Rocky Mountain West with this performance of Shakespeare's *As You Like it* – a joyful story which offers endless opportunities for exploration, play, and discussion.

This Teacher Toolkit is here to encourage you to dive into the play with your students; not only into Shakespeare's text, but also the play's history, design, themes, and ways it might connect to our lives today. This toolkit includes contextual information about the play, discussion prompts, lesson plans, and more! With it, we hope to support you in structuring your students' experience before and after the performance, and to provide some inspiration for creative ways that you can draw upon the Shakespeare in the Schools experience for extended learning beyond our one day in your school.

Cheers.

Katherine E. Norman

EDUCATION DIRECTOR KATHERINE E. NORMAN



KATHERINE E. NORMAN

This is Katherine's 6th tour working with Montana Shakespeare in the Schools and Montana Shakes! She is also the Education Director for the Utah Shakespeare Festival; she loves having the opportunity to work with students and schools across the entire Intermountain West! Katherine is currently completing her PhD in Educational Psychology at the University of Wisconsin-Madison, where she studies pretending and how we learn through making art. She holds an MS in Educational Psychology and an MA in Interdisciplinary Theatre Studies UW-Madison, and a BFA in Acting from the University of Illinois at Urbana-Champaign. Past work includes credits as an educator, actor, playwright, and more with companies such as Interlochen Center for the Arts, Door Shakespeare, Forward Theatre, Milwaukee Chamber Theatre, the Children's Theatre of Madison, Adishakti Theatre, the Kattaikkuttu Gurukulam, and more.

Director's Note

FROM AS YOU LIKE IT DIRECTOR MELANIE KELLER

In As You Like It, we meet a band of characters who are forced by family strife and political corruption to flee the only home they know and risk their lives in the Forest of Arden. What they discover in the Forest exceeds their expectations, to the point of being almost magical. They find freedom, new identities, friendships and above all, love. They are changed, seemingly for the better, by the lessons they learn in the woods. But without the threat of danger, they would likely never have taken the leap into the unknown, which prompts the question: when have you been challenged to take a risk, and found yourself better for the experience? Have you ever found a place or a community that you would call your "Forest of Arden?"

Oliver is so envious of his younger brother, Orlando, that he plots to murder him. Duke Frederick usurps the rule of his elder brother, Duke Senior, and then banishes his niece, Rosalind, and threatens to have her killed if she is found at the court after ten days. Oliver and Duke Frederick are motivated by jealousy and ambition to commit dastardly acts; the result being the complete disruption of their families and the government. Duke Senior and his followers, and Rosalind and her followers are effectively refugees for whom it is dangerous to leave, but it is even more dangerous to stay. How bad must it get for people to flee the only homes they know and take their chances in an unknown land?

The Forest of Arden is no Garden of Eden—it isn't necessarily a place where people from the court want to go. It's full of potential threats; robbery, assault, starvation, and savage animals (like hungry lions!) are just some of the dangers. But the characters who flee there are resilient, and their courage in the face of adversity leads to wonderful discoveries. By the time we meet Duke Senior he has embraced the Forest, saying "Are not these woods more free from peril than the envious court?" There he finds the "good in everything." Rosalind and Celia must first find food and shelter, but once their physical needs are met, they begin to discover the perks of living a life away from the repressive court.

Rosalind initially assumes the disguise of Ganymede to protect herself and Celia from harm, but she unexpectedly discovers the liberation that comes from



As You Like It. Colour Chromo-engraving from The Complete Works of Shakespeare published by John G. Murdoch, 1877.

playing a man. She is free to flirt, tease, admonish, question, challenge, and to be more emotionally honest with Orlando than she ever would be when presenting as woman. The social rules of the time would have labeled her too forward had she expressed in earnest the feelings she shares with Orlando while role-playing as "Rosalind." In this we see how she breaks out of the norms of her gender and discovers a confidence that she would never have known before facing the hardships of banishment. Interestingly, at the time that Shakespeare was writing his plays, women were not allowed to be actors; Rosalind would have been played

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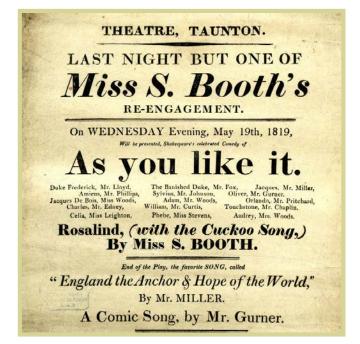
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by a man. So, you would have seen a man playing a woman, who disguises herself as a man, and then role-plays as a woman.

In the Forest, Rosalind, Celia, and indeed all the characters undergo a kind of metamorphosis. They experience self-discovery and form new friendships with shepherds and fellow exiled courtiers and there, where class distinctions are stripped away and gender roles are more fluid, they find community and even love.

By sending his courtly characters into the Forest of Arden, Shakespeare sets up an examination of contrasts: city versus country, rich versus poor, wise versus foolish, good manners versus poor manners, ambition versus contentment, age versus youth, disguise versus authenticity. The Forest is a magical and permissive place where the characters take on new roles, try on new personalities, examine their beliefs about the world, and in so doing connect with their truer selves. The question then becomes, what new perspectives will the characters bring back with them when they return to the court? Once we have been through a life-changing experience, can we ever really return to our old lives? And would we want to?

As You Like It is a delightful, pastoral comedy about characters who are forced to face very real, very dangerous circumstances, and who are made stronger for the experience. As we watch it, we are



As You Like It playbill 1819.

invited to think about times we've faced challenges and have come out of them more confident and selfassured. If the Forest of Arden is a place where you connect to your most authentic self and where you find community and belonging, what is your Forest of Arden?

DIRECTOR MELANIE KELLER



Melanie is very happy to be returning to Montana Shakespeare in the Schools for the second time, having directed *Much Ado About Nothing* for MSIS in 2021. She is an actor and director based in Chicago, but loves to spend time in Montana, hiking and exploring the National Parks. Melanie was

the Associate Artistic Director of First Folio Theatre for 7 years where she directed *Little Women, Silent Sky,* and *Mary's Wedding,* among others, and where she acted in more than 10 productions including *The Merchant of Venice,* and *Blithe Spirit.* As a member of Signal Ensemble, she directed the Jeff-nominated

The Drowning Girls. Acting credits with Signal include East of Berlin and The Russian Play (Jeff Award for Best Actress), and The Weir (Jeff Nomination for Best Supporting Actress). For Oak Park Festival, she has directed multiple productions and played Lady Macbeth. Other directing credits include projects with Peninsula Players, Shakespeare Project of Chicago, Irish Theatre of Chicago, Fraud and Phony, and Chicago Dramatists. Additional acting credits include productions at Chicago Shakespeare, Waterfront Playhouse of Key West, Peninsula Players, Goodman Theatre, Northlight, and seasons at the Stratford Festival of Canada, Lakeside Shakespeare, and the Michigan Shakespeare Festival. She has appeared on TV's Chicago Med, Fire, and PD, and in the films UberEx and Sin Eater.

Dramaturgical Note

AS YOU LIKE IT'S REAL AND IMAGINED FORESTS

"What you make from

least as miraculous as

what you cut down."

-Richard Powers, The Overstory

a tree should be at

Fleeing from the court and in fear for her life, Rosalind pronounces to her companions that they have reached their destination: "This is the forest of Arden," she confidently declares. The clown Touchstone, always ready with a quip, answers, "Ay, now am I in Arden, the more fool I." What did the forest of Arden mean in 1599, when Shakespeare's As You Like It premiered at

the newly built Globe Theatre? This name evoked the forest of Ardennes in France, as well as the Arden of Shakespeare's native Warwickshire (his mother's maiden name was in fact Arden), but for each audience member Arden no doubt meant something deeper. What does such a forest—geographical, historical, metaphorical—mean to us in 2023?

This romantic comedy has long been considered one of Shakespeare's

most "green" plays, because it takes place in a forest and extols the virtues of living in harmony with nature. Duke Senior's famous speech about living away from the corrupt court expresses the wonder that there are "tongues in trees, books in the running brooks, / Sermons in stones, and good in everything." The retreat

As You Like It, 1957. Celia reads Orlando's love poem. Photo by Angus McBean.

to the forest is of course a common literary motif, but in this play Arden becomes a site where assumptions about nature, love, and humanity itself are unsettled.

Duke Senior claims that in nature he is impervious to "the icy fang / And churlish chiding of the winter's wind." Nonetheless, songs such as "Blow, thou winter wind" voice the less idyllic side of living in the

elements. Similarly, old Adam nearly dies of hunger in this forest, and animals threaten the lives of several characters. The play blends the mythic quality of fairytale stories with the cold harsh realities of the morethan-human world. As we know in Montana, bears, mountain lions, and storms aren't just metaphors for what happens when we leave the comforts of our homes—they're actual beings and entities that are vital parts of our

ecosystems.

The cynical character Jaques is quick to point out that Duke Senior and his followers, as well as Rosalind and hers, are usurpers. They have moved into a place that has its own native inhabitants—both the deer who die to furnish their food and longtime human dwellers in that area who quickly become subservient to the newcomers from the court. Curiously, Arden in As You Like It isn't just a forest—it's largely dominated by pasture land and shepherds. This landscape reflects the historical position of Shakespeare's England in the late sixteenth-century, for many forests had been leveled to make room for grazing and the expansion of agriculture. Poets of the time frequently expressed nostalgia for a more pristine nature, before it had been marred by humans; already the Anthropocene was beginning. The characters in Shakespeare's play thus inhabit multiple places at once—a pastoral landscape, a mythical forest, and a liminal space that shows us what is lost as well as gained when people are denizens in new lands.

One of Shakespeare's sources for *As You Like It* was an Italian epic poem called Orlando Furioso, about a spurned lover who goes mad and furiously topples trees. As an inheritor of this tradition, Shakespeare's Orlando seems oblivious to his impact upon the ecosystem when he carves verses to Rosalind into the trees. Rosalind is eager to "school" Orlando in the practice of love, and Touchstone thinks he could use some lessons in poetry writing. Jaques, however, believes Orlando needs to be aware that he could be harming the trees through this frivolous practice.

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Rosalind's flight to the forest gives her freedom. She is able to transform herself into Ganymede, an androgynous boy who is "saucy" and outspoken, not confined by social conventions as she would have been in the court. She takes this opportunity to teach Orlando to move beyond the standard conventions of love into a more genuine and mature relationship.

Rosalind is in fact the largest female role that Shakespeare ever wrote. We often assume she spends her time just talking to and about Orlando (which of course she does), but she also offers key wisdom about the court and heredity, friendship, gender, and the land. Even though it is Touchstone who insists that "There is much virtue in 'if'", Rosalind understands possibilities better than anyone else, which allows her to take

control of her own future. Only in Arden could Rosalind have done this, for the natural world itself provides the model for ways of being that are always intermingled, continually hybrid, never just one thing or another.

Rosalind is a deft shape-shifter and a consummate actor. Not surprisingly, the most famous lines of

the play are "All the world's a stage, / And all the men and women are merely players." Seen in the context of love's triumph at the end of this comedy, this sentiment seems happy enough, but because it is spoken by Jaques as part of a meditation upon all the stages of life, these central lines give us the opportunity to pause and consider what part all of us

play in the great drama of history. Jaques outlines the seven "ages" of man: infant, schoolboy, lover, soldier, justice, old age, oblivion. This speech is sobering, to say the least, because it acknowledges the inextricable link between living and dying—something that is easier to see, and perhaps to accept, when one is connected to nature.

When Shakespeare's First Folio was published 400 years ago, in 1623, *As You Like It* was printed for

the first time. Decades earlier, audiences had walked into the Globe Theatre to watch it. As they entered this new playhouse, they passed underneath the famous inscription totus mundus agit histrionem ("all the world's a playhouse"). The playhouse, like books we hold today, was made from the forest.



8

"I pray you, mar

their barks."

no more trees with

writing love songs in

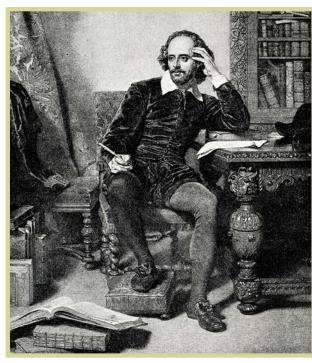
-William Shakespeare,

As You Like It

Romola Garai as Celia in the 2006 romance film As You Like, written and directed by Kenneth Branagh

Why Shakespeare

William Shakespeare lived in England from 1563-1616.



Portrait of English playwright William Shakespeare, painting by John Faed, engraved by James Faed 1894.

During this time, huge changes were happening in English-language culture. Science, technology, and medicine were rapidly advancing. People debated big ideas like politics, religion, women's rights, colonialism, language, and art. These are topics we still debate, and events from Shakespeare's time continue to shape the way we think about and engage with politics, art, and ideas.

Shakespeare wrote his plays in conversation with his own time, and that conversation continues today. His plays give us thrilling stories, poetic language, and new words and worlds that can help us think about our own lives in new and meaningful ways. By engaging in performances and workshops with Montana Shakespeare in the Schools, you and your students enter into that centuries-long conversation.

People all over the world have been adapting, performing, studying, challenging, embracing, reclaiming, rejecting, celebrating, and debating Shakespeare for four centuries. We are excited to participate in that legacy with you!

CELEBRATING THE 400TH ANNIVERSARY OF THE FIRST FOLIO!

The First Folio is arguably one of the most important publications in literary history!

In 1623, seven years after Shakespeare's death, two of his friends collected 36 of his plays and published them in one volume. In 2023 we celebrate the 400th anniversary of this publication!

this publication, we would not have these plays!

Check out the website Folio400 for an awesome interactive exploration of this fascinating book, and enjoy their 50 fun facts about the Folio!

Almost half of Shakespeare's plays, including As

You Like It, were only printed in the Folio. If not for



Images from FOLIO 400, Printing Shakespeare.



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The Characters

ORLANDO, youngest son of Sir Rowland de Boys (Lucas Prizant)
OLIVER, his elder brother (lan Maryfield)

ADAM, servant to Oliver and friend to Orlando (Jamie Herb)

ROSALIND, daughter to Duke Senior (Jen Klink)

CELIA, Rosalind's cousin, daughter to Duke Frederick (Lydia Moss)

TOUCHSTONE, a court Fool (Brett Garrett)

DUKE FREDERICK, the usurping duke (Marcus Cunningham)

CHARLES, wrestler at Duke Frederick's court (Joshua Williams)

DUKE SENIOR, the exiled duke (Marcus Cunningham)

JAQUES, Lord attending Duke Senior in exile (lan Maryfield)

SILVIUS, a young shepherd in love (Joshua Williams)

PHOEBE, a disdainful shepherdess (Jamie Herb)

Shakespeare in the Schools 2023 Staff

Kevin Asselin	Executive Artistic Director
Callie Hamilton	Director of Community Partnerships
Hannah Jacobsma	Director of Community Access & Engagement
Vicki Stenberg	Executive Associate

Shakespeare in the Schools 2023 Production Team

Melaine Keller	Director
Tom Watson	Scenic Designer
Rachel Lambert	Costume Designer
Victoria "Toy" Deiorio	Sound Designer
Andrew Rathgeber	Fight Director
Katherine Norman	Education Director
Sara Stanek	Stage Manager
Angela Cateora	Stitcher / Shop Manager
Stacy Hostetter	Properties Designer
Reid Lossberg	Sound Engineer
Jonathan Dove	Lighting / Master Electrician
Gretchen Minton	Dramaturg

Meet the Actors



MARCUS CUNNINGHAM

Marcus is very excited to be returning to MSIP for the fourth time! He's been seen in the fall productions of *Julius Caesar* and *Twelfth Night* as well as the spring production of *Henry V.* Along with MSIP, Marcus has performed with the Illinois Shakespeare Festival, Skylight Music Theatre, Florida Studio Theatre, Door

Shakespeare, Chicago Shakespeare Theatre, and the Craiova International Shakespeare Festival in Romania! Originally from Wisconsin, Marcus received his BFA in Theatre from the University of Wisconsin at Whitewater. Big thanks to everyone who loves and supports the arts!



BRETT GARRETT

Brett Garrett is thrilled to return to Montana Shakespeare in the Schools. He has been seen in previous productions including *Macbeth* (Banquo, Seyton, Macduff's Child), *Hamlet* (Laertes, Guildenstern, Player King), *Merchant of Venice* (Lorenzo, Duke), as well as two Shakes! tours. Regional credits

include Chicago Shakespeare Theatre, Notre Dame Shakespeare Festival, Houston Shakespeare Festival, Muse of Fire, Oklahoma Shakespeare in the Parks and Oklahoma City Children's Theatre. He is a proud graduate from Oklahoma City University with a BFA in Acting. He would like to thank his friends, family, and beautiful fiancé for all their love and support.



JAMIE HERB

Jamie Herb (they/she) is incredibly pleased to be working with this wonderful group of people! Jamie hails from Madison, WI, and is a recent graduate of The Theatre School at DePaul University. Recent credits include: Beth/Laurie in *Little Women* (First Folio Theatre). Imagen in *Cymbeline*

(Nashville Shakespeare Festival), Cindy in *Fefu and Her Friends* (The Theatre School), and Nina in *The Seagull* (The Theatre School). Jamie is represented by Stewart Talent. Love and gratitude to Jamie's family, partner, roommates, and friends.



JEN KLINK

Jen Klink is thrilled to be returning to Montana for her second Shakespeare in the Schools tour, playing one of her dream roles no less! She holds a BFA in Acting from the University of Minnesota/Guthrie Theatre Actor Training Program, and has appeared in productions with Montana Shakespeare in the Schools, Thunder River Theatre

Company, and Nebraska Shakespeare Festival. When not acting, Jen lives in her native Colorado and works as a Ski Patroller on Snowmass Mountain, where she also runs their Safety and Education Department. She strives to share her passion for the arts and the outdoors in all her endeavors.



IAN MARYFIELD

lan Maryfield is thrilled to be working with Montana Shakespeare with such an incredible cast and director! As a resident of Chicago, Ian has worked with Chicago Shakespeare, Court Theatre, Red Theater, Windy City Playhouse, The House Theatre, Red Tape Theatre, First Floor Theatre, Haven Theatre, Redtwist Theatre, and others. Some commercial

credits: State Farm, Guinness, Legendary Whitetails, and Avocados From Mexico. Television credits: *Chicago Fire* (NBC). Ian holds a BFA from Oklahoma City University. He would like to thank his mother and brother for their love and support and Meredith Ernst for being his love, his inspiration, and his partner in crime. To God be the glory.



LYDIA MOSS

Lydia is an actor and writer originally from Indiana. She graduated with a Bachelor of Arts in Theatre from Florida State University, focusing on performance and playwriting. Since graduating, her theatre interests have broadened to include scene painting, dramaturgy, Shakespeare

education, and Theatre for Young Audiences. Recent credits include: *Shakespeare Shakedown* (Caliban), *Anansi the Spider* (Anansi the Spider), and *Betrayal* (Emma). She's excited to join the cast of *As You Like It* and further her theatre education experience.



LUCAS PRIZANT

Lucas Prizant (he/him) is a Chicago Actor who grew up in Northbrook, Illinois. He is an alumnus from the University of Cincinnati College-Conservatory of Music (CCM) where he received his BFA in Acting. He most recently played Helena in *Midsummer Night's Dream* at Oak Park Theatre Festival.

He premiered *Sons of Hollywood* at the Windy City Playhouse and played Fred in *A Christmas Carol* at Richmond Shakespeare Company. Other Credits: M in *Lungs* (Liberty Exhibition Hall), Warren in *This is our Youth* (Unit 14 Theatre Company), William in *Punk Rock* (CCM) and Oberon in *Midsummer Night's Dream* (CCM). He has also worked on TV and Film in *Paper Girls* (Amazon Prime), *Chicago Fire* (NBC) and in short film *Save/Face* (Full Spectrum Features & Haven Theatre). This is his first time working with Montana Shakespeare and he couldn't be more excited.



JOSHUA WILLAIMS

Josh is an actor, director, educator, and choreographer based in Washington D.C. Select recent credits: A Midsummer Night's Dream (Demetrius/Chesapeake Shakespeare Company); Iphigenia (Achilles/We Happy Few); Romeo and Juliet (Mercutio/Chesapeake Shakespeare Company); Macbeth (Macbeth/Hoosier Shakespeare

Festival); *The Merry Wives of Windsor* (Pistol, Dr. Caius/ Hoosier Shakespeare Festival); *Rhinoceros!* (Grocer, Papillon/Pointless Theatre Company); *Henry IV Part 1* (Hotspur/Brave Spirits Theatre).



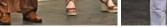
Shakespeare's Globe, London, As You Like It, 2023.

Shakespeare In The Schools



Shakespeare in the Schools. Much Ado About Nothing, 2021.



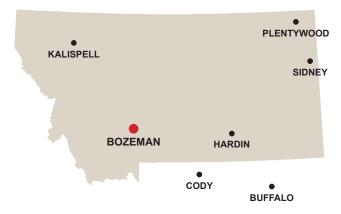


Montana Shakespeare in the Parks has been touring since 1973 with a mission to interact directly with the people of Montana and the surrounding states. 31 years ago, we launched Shakespeare in the Schools. The program has grown to include over 50 schools and serves over 12,000 students. Our tour takes us through much of Montana and Wyoming, and in the past we've performed as far away as Chicago, Kentucky, and Philadelphia.

Shakespeare in the Schools travels throughout Montana and northern Wyoming, making a point to perform in smaller communities. This map shows the distance some schools are from our Bozeman base!



Shakespeare in the Schools. Macbeth. 2022.



2023 SHAKESPEARE IN THE SCHOOLS TOUR

OCTOBER

- 6 Bozeman High School
- 9 Sidney High School
- 10 Plentywood High School
- 11 Scobey High School
- 12 Wolf Point High School
- 13 Pine Hills Youth **Correctional Center**
- 16 Hysham High School
- 17 Lame Deer High School
- 18 Hardin High School
- 19 Tongue River High School
- 20 Sheridan High School
- 23 Buffalo High School
- 24 Worland High School

- 25 Powell High School

NOVEMBER

- School
- 3 Headwaters Acadamy
- 6 Kalispell Middle School
- 7 West Valley School
- 8 Plains High School
- 9 Ronan High School
- 10 Polson High School

- 13 Lincoln Public Schools
- 26 Cody High School
- 27 Meeteetse School
- 30 Red Lodge High School
- 31 Absarokee High School

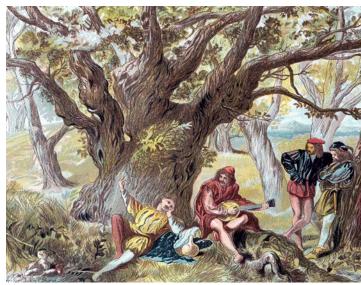
- 2 Sleeping Giant Middle

- 15 Florence-Carlton High School
- 16 Corvallis High School
- 17 Lone Rock School
- 20 Petra Acadamy
- 21 Belgrade High School
- 22 Shields Valley Public Schools
- 27 Conrad High School
- 28 Simms High School
- 29 Holy Spirit Catholic Schoo
- 30 Highwood High School

DECEMBER

- Box Elder High School
- Belt High School
- 5 Reed Point High School
- 6 Roundup High School
- 7 Capital High School
- Helena High School
- 11 East Helena High School
- 12 Broadwater High School
- 13 UM Western
- 14 Ennis High School
- 15 Lone Peak High School

Before you see the play



Shakespeare's As You Like It. 19th Century Engraving.



The 2006 romance film As You Like, written and directed by Kenneth Branagh.



An engraving from Shakespeare's As You Like It showing the jester, Touchstone and Audrey as a shepherdess. From a volume of Shakespeare's works dated 1873.

The Setting

THE COURT

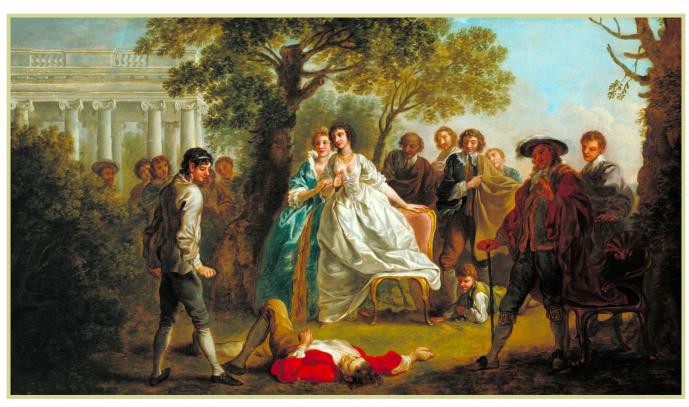
The story begins in a court. In court, behaviors are bound by strict social conventions and power structures. Because he is the youngest son of his father. Orlando is kept from his inheritance and opportunity by his elder brother Oliver. The coincidence of birth order prevents him from being who he wants to be. Frederick usurps his older brother, Duke Senior, to become the Duke and banishes his brother from the city. Rosalind and Celia are cousins and best friends, but must abide by the decisions of Duke Frederick. In court, Orlando and Rosalind and Celia are unable to be their fullest selves due to confining social conventions and power hierarchies.

THE FOREST OF ARDEN

The Forest of Arden is a magical space. It contains stags and sheep, but also lions and bright green snakes. It is full of trees, but also full of shepherds - despite forests not being the best place to graze sheep. Arden is a place apart from the court. A timeout from everyday life where social convention and power structures fall away. In the forest, Orlando is able to fully express himself. Rosalind – disguised as Ganymede – is able to choose and shape her own love story. Both Rosalind and Celia choose their own husbands without approval from their fathers – a radical act of independence at the time! The banished Duke Senior finds joy in the simplicity of life in the forest. It allows everyone a time-out from the expectations of everyday life in the court, during which they are able to explore different ways of being and find their fullest selves. Their adventure in Arden is temporary, and at the end of the play they plan to go back to the court. In Shakespeare's plays, nature is always - in some way - transformative.



An engraving from Shakespeare's 'As You Like It'. The Complete



The Wrestling Scene from 'As You Like It' c.1740-2 by Francis Hayman 1708-1776

The Story

As You Like It subverts traditional tales of romance when gender roles, nature, and politics are all mixed up in a play that reflects how bewildering yet utterly wonderful life can be.

Orlando's older brother, Oliver, treats him badly and refuses him his inheritance from their father's estate; Oliver schemes instead to have Orlando killed in a wrestling match. Meanwhile, Duke Frederick has usurped his older brother, Duke Senior, and forced him into exile in the Forest of Arden with several followers, including the lord Jaques.

Duke Senior's daughter, Rosalind, and Duke Frederick's daughter, Celia, who are best friends, meet the victorious Orlando at the wrestling match; Orlando and Rosalind fall in love at first sight. Banished by her uncle, Rosalind and Celia disguise themselves—Rosalind as a young man named Ganymede and Celia as a poor shepherdess named Aliena—and with the fool, Touchstone, they flee to the Forest of Arden. The old servant Adam informs Orlando of Oliver's murderous plots, and they too escape to the Forest.

In the Forest of Arden, the disguised Rosalind forms a teasing friendship with Orlando. Meanwhile, Rosalind and Celia befriend a shepherd named Silvius who suffers unrequited love for a saucy shepherdess named Phoebe. But when Phoebe falls in love with "Ganymede," Rosalind finds herself in an awkward love triangle. Oliver, searching for Orlando, reforms after Orlando saves his life. Rosalind reveals her identity, triggering several weddings, including her own with Orlando and Celia's with Oliver. Duke Frederick restores the dukedom to Duke Senior, who decides to return to the court with his followers, except for Jaques, who decides to remain in the forest.

Classroom Activity

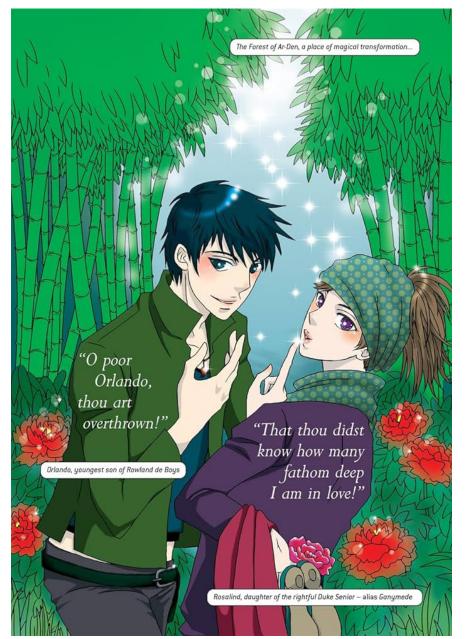
TABLETOP SHAKESPEARE

Lesson Length: 45 minutes	
Materials: The <i>As You Like It</i> story summary from (1 for each character)	page 14; 12 small objects
Learning Goals: Students will be able to Familiarize themselves with As You Like Embody a story in a low-stakes way Connect text and story to action in perfe	
LESSON PLAN:	
1. Play the Game:	
This is a	
This introductory game is to encourage students to In theatre, objects and people must be able to tran and invite students to imagine what else they migh from person to person around the circle, using the	sform. Collect several everyday objects t be. Then, form a circle. Pass one obje
Person 1	Person 2
This is a	A what?
Α	A what?
Α	Oh, a
Example: passing around waterbottle	
Person 1	Person 2
This is a tiny submarine	A what?
A tiny submarine	A what?
A tiny submarine	Oh, a tiny submarine!
Person 2 turns to the next person in the circle	
Person 2	Person 3
This is a scepter	A what?
A scepter	A what?
A scepter	Oh, a scepter!

And so on.

Classroom Activity

TABLETOP SHAKESPEARE



Manga Shakespeare As You Like It, Illustrated by Chie Kutsuwada





Engravings from Shakespeare's 'As You Like It'. The Complete Illustrated Shakespeare.

2. Build the Story

Divide students into small groups and distribute the play summary and character descriptions from pages 10 & 14. Read through the pages together. Instruct students to find (or you can provide) 12 objects: one for each character in the story. Based on the character descriptions, encourage students to be intentional in their casting of their objects!

Give groups time to create their stories using the objects to act out the summary of the play. Encourage creativity in movement and speech.

*This activity is inspired by Forced Entertainment's TableTop Shakespeare performance series - for inspiration, check out their videos.

3. Share the story

Invite each group to perform their tabletop version of the play for their classmates.

Discussion questions: how did different groups choose to visually convey the characters and the story? Did anything surprise you, or make you think in a new way? What are you excited to see in the performance? How do you think the Shakespeare in the Schools company will enact different parts of the story?



Classroom Activity

TYPES OF LOVE IN AS YOU LIKE IT

After you see the play

Lesson Length: 45 minutes

Materials: none required; pencil and paper optional

Learning Goals: Students will be able to

Name the Greek words for love

Discuss and debate the various types of love in As You Like It

Apply these different words for love to contemporary stories and/or their lives

Lesson Plan:

1. Game: Do you love your neighbor?

This simple and silly game encourages students to get up and moving, and lets us practice using the word "love" in preparation for the rest of the lesson.

Stand in a circle, with one person in the middle. This person goes up to someone in the circle and asks: "Do you love your neighbor?"

There are two response choices. You can say "No" and the two people on either side of you switch spots. Or, you can say "Yes, but...." and name a characteristic of other people in the circle. For example, "Yes, but I don't love people wearing purple." Then everyone wearing purple has to find a new spot in the circle. While people are moving, the goal of the person in the center is to get out of the center by stealing an open spot. Whoever is left without a spot in the circle moves to the center to ask the question.

Watch an example of this game here.

2. Love in As You Like It

Talk about the play; have the synopsis and character list from this toolkit available if that's helpful. Break students into small groups; challenge them to find at least one example of each type of love in the play, and encourage them to have evidence to support their choice. If they think that some of these types of love aren't present in the play, ask for evidence of that choice as well!

Share out across the whole class: discuss and debate across groups. Do you agree? Disagree? Why?

3. Introduce concept: words for love

As You Like It is a play about love in all its forms. Shakespeare writes beautifully about all the different ways love can exist and manifest. We know that Shakespeare studied Greek and was very highly influenced by recently available translations of Ancient Greek literature. Thinking about the eight words for love used by the Ancient Greeks can be a useful way to explore all the relationships in the play!

Philia: the deep love between friends

Eros: romantic love Storge: family love

Agape: profound devotional love, such as for a religion or idea

Pragma: long-lasting love Ludus: playful love Mania: obsessive love Philautia: love of one's self

4. Love in our lives

As an individual writing prompt (I recommend that sharing responses in this activity be optional rather than required), invite students to either:

A. Choose their favorite book/movie/tv show and do the same analysis, exploring the different types of love present in the story

OR

B. Think about their own lives, and write about the differents types of love they experience

Close this activity with an option to share their thoughts.



Engraving from Shakespeare's 'As You Like It'

Discussion Questions

• It is a common trope in Shakespeare's plays for characters to go into nature and be transformed; they learn new things about themselves or the world and then go home changed. We saw this when the characters left the court and went to the forest in *As You Like It*.

Why do you think Shakespeare might have returned to this idea in so many plays?

What do you think life will be like for these characters when they go back to the court?

Have you ever experienced a transformative journey into nature or a new place?

Where is your Arden?

The Forest of Arden is a magical place, outside of the rules and expectations of the court. In Arden, characters are able to experiment with different identities and ways of being, and they each find a fuller and truer version of themselves.

Are there places like that for you? Where do you feel the most you? Is it a real place? Imaginary? Somewhere you haven't been yet, but would like to go?

· The play ends with a triple marriage!

Rosalind and Orlando

Celia and Oliver

Phoebe and Silvius

Are these strong relationships? Do you think the marriages will be lasting and happy? Why or why not?





Left: Orlando and the wrestler, As You Like it. D Maclise RA (Artist). Circa 1860. Right: Julie Opp, an American stage actress, as Hymen in As You Like It, Victorian theatre, 1890s, 19th Century.

Shakespeare in the Schools









Social Story

- We will all walk to the place where we will watch the play.
- We will sit together in the audience to watch the story. If you want to sit on the edge so you can step out if you need to, let your teacher know!
- The actors will be there as we arrive. We can talk to the actors, or just watch.
- The actors will perform a play!
- When there is something funny, we can laugh! If there is something sad, we can cry. It's great to react to the play; the actors like hearing responses from the audience!
- At the end of the play, we will applaud to say "thank you for the story!"
- The actors will come out and we can ask questions if we want to.
- Last, we will walk back to our classroom.

Please

feel free to share this social story with individual students, or your whole classroom!

Our Learning Goals

ARTS LEARNING

Montana Shakespeare in the Schools is dedicated to engaging students in rich learning through the arts

Montana Shakespeare and the National Theatre Arts Standards

Theatre Creating, Anchor Standard 1: Generate and conceptualize artistic ideas and work

Theatre Performing/Presenting, Anchor Standard 5: Develop and refine artistic work for presentation

Theatre Connecting, Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art

In addition to state and national learning standards, Montana Shakespeare in the Schools programming aims to provide students the opportunity to practice the '6 Cs' of 21st Century Skills:

- 1. Collaboration: teamwork and community building
- 2. Communication: speaking, writing, and listening
- 3. Content: both academic subjects, and "learning to learn" skills like paying attention
- 4. Critical thinking: how to navigate the masses of available information
- 5. Creative innovation: knowing something well enough to make something new
- **6. Confidence:** the ability to take safe risks, and persist through failure



Shakespeare's As You Like It. 19th Century Engraving.

We aim to bring you content anchored in the principles of playful learning.

Our programming strives to be:

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Active Engaging Joyful Interactive Socially interactive Meaningful

Our Learning Goals

MONTANA CONTENT STANDARDS

In addition to arts learning, we also focus on alignment with English Language Arts and Literacy Standards:

7TH GRADE

Key Ideas and Details

RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure

RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

RL.7.5 Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

RL.7.6 Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Integration of Knowledge and Ideas

RL.7.7 Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

RL.7.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history and include texts that contain portrayals and/or accounts by and about American Indians.

8TH GRADE

Key Ideas and Details

RL.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

RL.8.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Craft and Structure

RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

RL.8.5 Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

RL.8.6 Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

Integration of Knowledge and Ideas

RL.8.7 Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

RL.8.9 Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new and include texts by and about American Indians.



Our Learning Goals

MONTANA CONTENT STANDARDS

9TH-10TH GRADES

Key Ideas and Details

RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including works by and about American Indians.

RL.9-10.2 Determine a theme or central idea of a text, including those by and about American Indians, and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, including those of American Indians, interact with other characters, and advance the plot or develop the theme.

Craft and Structure

RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

RL.9-10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Integration of Knowledge and Ideas

RL.9-10.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus. Painting: American Progress, by John Gast(circa 1872) with "Birthright," a poem, by M. L. Smoker in Another Attempt at Rescue).RL.9-10.8(Not applicable to literature)

RL.9-10.9 Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare or how American Indian stories and oral histories appear in contemporary works, such as James Welch's Fools Crow, the author retells the Pikuni traditional story, "Star Boy").

11TH- 12TH GRADE

Key Ideas and Details

RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.2 Determine two or more themes or central ideas of a text, including those by and about American Indians, and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama, or oral or written history (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Craft and Structure

RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare, works by American Indian authors, as well as other authors.)

RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.11-12.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement), include works by and about American Indians.

Integration of Knowledge and Ideas

RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), or traditional American Indian oral histories, evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

RL.11-12.9 Demonstrate knowledge of eighteenth-, nine-teenth-and early-twentieth-century foundational works of American literature, including American Indian works, including how two or more texts from the same period treat similar themes or topics.