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**Literature**  
Teaching Unit  
*Chapter-by-Chapter Study Guide*



*As You Like It*

by William Shakespeare

- Learning objectives
- Study Guide with short-answer questions
- Background information
- Vocabulary in context
- Multiple-choice test
- Essay questions
- Literary terms



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# Literature Teaching Unit

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 **Prestwick House**

P.O. Box 658, Clayton, DE 19938  
[www.prestwickhouse.com](http://www.prestwickhouse.com)  
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Item No: 300090

# As You Like It

## Objectives

By the end of this Unit, the student will be able to:

1. define pun, allusion, metaphor, simile, irony, and dramatic foil and find examples of each in *As You Like It*.
2. compare and contrast the following:
  - life in the court and life in the forest
  - Rosalind and Celia
  - Jaques and Touchstone
  - the characters that have always lived in the forest and those that are visiting the forest.
3. identify key features of the pastoral genre and explain why *As You Like It* is a pastoral play.
4. discuss the extent to which the play addresses the familiar notion that “the clothes make the man.”
5. identify the different forms romantic love takes in *As You Like It*, as exemplified by the following couples: Rosalind and Orlando, Phebe and Silvius, Celia and Oliver, and Audrey and Touchstone.
6. describe the role of the fool in Shakespeare’s plays as revealed in the character of Touchstone.
7. demonstrate an understanding of Shakespeare’s diction and syntax by translating passages from the play into modern English.
8. identify passages in *As You Like It* in which the fact that female characters were played by males in Shakespeare’s time adds a second layer of meaning.
9. identify the ways in which *As You Like It* both mocks and upholds conventional literary depictions of love and the lover.
10. discuss the significance of Touchstone’s name.
11. discuss the significance of the play’s title.

# As You Like It

## Questions for Essay and Discussion

1. Compare and contrast life in the court with life in the country in *As You Like It*. What are one's "enemies" in each locale? What can be accomplished in one setting that cannot in the other?
2. Which stereotypes about love and lovers does Rosalind challenge? Which, if any, does she uphold?
3. Discuss the extent to which *As You Like It* addresses the familiar idea that "the clothes make the man." Does the play seem to agree or disagree with that notion? Back up your answer with specific details from the text.
4. Discuss the different forms romantic love takes in *As You Like It*, as exemplified by Rosalind and Orlando, Phebe and Silvius, Celia and Oliver, and Audrey and Touchstone. Does Shakespeare seem to favor any one form?
5. As Ganymede, Rosalind has the opportunity to "train" her future lover. What do you think she is trying to teach Orlando? How will her lessons prepare him for married life?
6. Discuss the significance of fatherhood in *As You Like It*. Why do Rosalind and Duke Senior feel predisposed to like Orlando?
7. "All the world's a stage," says Jaques famously. What other characters refer to the concept of living life as "acting in a play"? Using specific examples from the text, discuss the extent to which "acting" helps to bring about the conclusion of *As You Like It*.
8. When held against another object, a "touchstone" can determine whether or not the object is genuine. How does Touchstone the fool live up to his name?
9. Consider the conversation Rosalind and Celia have about Nature and Fortune in Act I, Scene II. What is the difference between Nature and Fortune? Can people have an impact on either? How does this conversation pave the way for the rest of the plot?
10. Before they disguise themselves, which of the cousins seems bolder and wittier, Rosalind or Celia? Back up your choice with specific examples from the text.
11. The question of whether different qualities or characteristics are inherent in males and females remains in debate today. Which side of the argument do you think *As You Like It* takes?

# As You Like It

## Act I, Scene I

1. What privilege has Oliver denied Orlando?

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2. What does Oliver “plentifully” give to Orlando?

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3. Of their father, Orlando says that Oliver is “nearer to his reverence.” Why is Oliver more deserving of respect than Orlando?

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4. After Oliver calls Orlando a villain, Orlando tells him, “thou hast railed on thyself.” In what way has Oliver “railed” on himself?

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5. What is troubling Charles about his impending wrestling match with Orlando?

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6. According to Oliver, how do the local people feel about Orlando?

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**Act I, Scene III**

1. As an explanation for why she has fallen in love with Orlando so quickly, Rosalind cites her father's love for Orlando's father. How does Celia refute Rosalind's faulty logic?

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2. Of Rosalind, Celia says, "wheresoe'er we went, like Juno's swans,/ Still we went coupled and inseparable." What is the literary term for making the kind of reference Celia does when she mentions "Juno's swans"?

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3. How does Duke Frederick try to convince Celia that she will be better off with Rosalind gone?

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4. Why do Celia and Rosalind decide to disguise themselves before leaving for the Forest of Arden?

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5. Why does Celia choose "Aliena" as her alias?

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**Act II, Scene V**

1. According to Amiens' song, what are the only hardships faced by those who live in the forest?

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2. What does Jaques mean when he says, "when a man thanks me heartily, methinks I have given him a penny and he renders me the beggarly thanks"?

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3. What is Jaques' opinion of men who give up wealth and convenience to live in the forest?

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**Act II, Scene VI**

1. What does Orlando joke that Adam will have done if Adam dies before Orlando returns with food?

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