



Scene Study/Rehearsal Guide Act I sc i (Orlando, Oliver, Adam – lines 19-69)

The first thing you should do in your group is read the scene through, together, out loud, several times, switching roles. Then choose roles and address the rest of the study guide.

List three or four important actions that take place in the scene.

- 1.
- 2.
- 3.
- 4.

What does your character want? Go through your lines and jot down in the margins or on a separate piece of paper what your character is trying to get by saying each one of them. For example, what does Oliver want or hope to get by delivering his first line “Now sir, what make you here?” Does he want to start a fight with Orlando? Does he want to make Orlando feel bad? Is he trying to be nice to Orlando and engage him in a pleasant conversation? There are many possibilities. Each character has a set of objective they hope meet. You decide what those goals are for your character. Do this for every one of your lines.

Where (physically) is your character in every moment of the scene? What physically is your character doing at every moment in the scene? (Is Adam visible? To whom?)

What is the tone of the exchange between Oliver and Orlando? How does it move in tone from line to line? Experiment with these lines by trying different tones. What happens to the tone if their voices are raised, or lowered, or whispered? What happens if certain words are articulated very carefully, or punched, or if the tempo of the speech is sped up, or slowed down, or if phrases are laughed through, or if the lines are spoken with forced politeness?

What is the feeling between the three characters as Orlando and Adam exit?

Scene Study/Rehearsal Guide Act I sc i (Charles, Oliver – lines 77 thru 134)

The first thing you should do in your group is read the scene through, together, out loud, several times, switching roles. Then choose roles and address the rest of the study guide.

List three or four important actions that take place in the scene.

- 1.
- 2.
- 3.
- 4.

What does your character want? Go through your lines and jot down in the margins or on a separate piece of paper what your character is trying to get by saying each one of them. For example, what does Charles want when he enters the scene and says “Good morrow to your worship”? It is said that he is begging to see Oliver. Why is that? How does that affect the answers he gives Oliver to his many questions about the court? Each character has a set of objective they hope meet. You decide what those goals are for your character. Do this for every one of your lines.

Is the idea of having Orlando murdered a new idea to Oliver? How does Charles react to the idea of murdering Orlando? Do Oliver and Charles make clearly defined decisions in this scene regarding Orlando’s future? Experiment with the tone of the lines in which Oliver tells Charles about his brother, lines 108- 126. What happens to the tone if his voice is raised, or lowered, or whispered? What happens if certain words are articulated very carefully, or punched, or if the tempo of the speech is sped up, or slowed down, or if phrases are laughed through, or if the lines are spoken with a forced politeness? How do these changes affect Charles?

Does Oliver deliver his lines after Charles exit directly to the audience or is he talking to himself? Experiment with both and decide which you think is most appropriate for your scene.