

TEACHER PACKET

**FOLGER
THEATRE**

AS YOU LIKE IT

BY WILLIAM SHAKESPEARE
ENVISIONED BY KAREN ANN DANIELS
DIRECTED BY TIMOTHY DOUGLAS

MARCH 10–APRIL 12, 2026

FOLGER SHAKESPEARE LIBRARY

WELCOME!

Dear Teacher,

We are so excited to welcome you and your students to our production of *As You Like It*.

To support your visit with us, we have compiled materials—including an in-class exercise!—to enrich the experience for your students.

We encourage you to spend time exploring our exhibition galleries after the show.

We can't wait to see you. If you have questions before your performance, please do not hesitate to reach out.

All best,

Brittany Brown

Assistant Ticketing Service Manager

bbrown@folger.edu


202-544-70777


CONTENTS

- 3** Know Before You Go
- 5** Synopsis
- 6** *Truly Rooted in DC: Folger Artistic Director Karen Ann Daniels Offers Inspirations for As You Like It*
- 7** Director's Note by Timothy Douglas
- 9** *A Love Letter to DC: A First Look from the Creative Team of As You Like It*
- 12** Dramaturg's Note by Otis Ramsey-Zöe
- 14** Meet the Cast
- 15** *As You Like It* on Display at the Folger
- 17** Class Exercise: 20-Minute Play
- 20** Discussion Questions for *As You Like It*
- 21** Further Reading and Resources
- 22** Boxed Lunches Menu 2025-2026


KNOW BEFORE YOU GO


Thank you for planning to attend the Student Matinee of *As You Like It* at the Folger Shakespeare Library!


 **Content Transparency:** *As You Like It* contains haze and the use of LED lights.


 The show is 2 hours and 30 minutes long with one 15 minute intermission.

Here are some ways you can support your students in enjoying this live performance:


 Plan to arrive between 9:30-9:45am. This will ensure you and your students can find the entrance, use the restroom, and get seated well before the show begins at 10:15am.


 Our exhibition galleries will be open beginning at 9am. We encourage you to visit—items related to the show are highlighted within this packet.


 Things happen, and we understand that late arrivals occur. Please, let us know if you are running late by calling 202-544-7077. In the instance of a late seating arrival, we ask that you prepare your students to enter the Theatre quickly and quietly.

 The entrance to the Theatre can be found at the corner of 3rd Street and East Capitol Street, SE and is located at the end of the rampway through the garden. A Folger staff member will be outside to greet you and direct you where to go.

We ask that you share the following information with your students ahead of time:

 Please ask your students to be as considerate of the efforts put into a live show as possible. The performers can see/hear them have any side conversations, so ask students not to talk during the show. Laughter, applause, ooh's and aah's are all welcomed and encouraged!

 Electronic devices are distracting to the performers, who can hear and see them. Phones should be turned off before entering the Theatre. Photography during the performance is not allowed.

 Encourage students to use the restroom before taking their seats for the performance. Please note that the main bathrooms on the entrance level are gender neutral; three single-stall bathrooms are available on the Theatre level.

KNOW BEFORE YOU GO

Continued

Enhance your experience:

The Folger provides many experiences to deepen your student's engagement with the performance and the Folger. Consider booking a 45-minute tour of the Folger galleries and historic spaces on the day of your matinee, ordering boxed lunches for the bus ride back to school, or plan for a Student Experience for a second visit.



Book a tour: For elementary, middle, or high school group tours, the cost is \$10 per person. DC Public Schools and Title 1 schools from DC, Maryland, and Virginia are welcome with a flat \$150 fee.

Book your tour at folger.edu/tours



Student Experience: These combine a tour with a workshop or display of rare materials from the Folger collection for a more in-depth exploration of a particular topic, geared to wherever your school group is in their studies. Student Experiences must be booked at least four weeks in advance.

Find out more at folger.edu/student-experiences



Order boxed lunches for your students for pick-up after the performance:

Lunches are \$15 per student and include a sandwich, kettle chips, apple, chocolate chip cookie, and bottled water. There are three types of sandwiches offered: PB&J, ham and American cheese, or turkey and cheddar. Gluten-free options are also available.



Groups of fewer than 40 students can arrange to eat in our Learning Lab on a first-come, first-served basis. Groups are encouraged to eat in the gardens or on the plinth front of the building if weather permits. Email FolgerTours@folger.edu to find out more.

Full Boxed Lunch Menu can be found on page 22 of this packet



SYNOPSIS

In *As You Like It*, witty words and romance play out against the disputes of divided pairs of brothers. Orlando's older brother, Oliver (Ollie in our production), treats him badly and refuses him his small inheritance from their father's estate; Oliver schemes instead to have Orlando die in a wrestling match. Meanwhile, Duke Frederick has forced his older brother, Duke Senior, into exile in the Forest of Arden.

Duke Senior's daughter, Rosalind, and Duke Frederick's daughter, Celia, meet the victorious Orlando at the wrestling match; Orlando and Rosalind fall in love. Banished by her uncle, Rosalind assumes a male identity and leaves with Celia and their fool, Touchstone. Orlando flees Oliver's murderous plots.

In the Forest of Arden, Rosalind, in her male disguise, forms a teasing friendship with Orlando. 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 leaves the forest with his followers.

TRULY ROOTED IN DC

FOLGER ARTISTIC DIRECTOR KAREN ANN DANIELS OFFERS INSPIRATIONS FOR *AS YOU LIKE IT*

In this Q&A, Karen Ann Daniels discusses anchoring the Folger Theatre production of *As You Like It* in DC culture.

Q: How did you choose *As You Like It* for the Folger?

The artistic director in me chose *As You Like It* because I felt like we needed a comedy in the season—but not just any comedy. I wanted something with a journey to it. I'd been working on *The Beatrice Project* and examining where female autonomy shows up in Shakespeare's plays. We started comparing Beatrice from *Much Ado About Nothing* to Rosalind in *As You Like It*. Both characters value and emulate self-determination. It felt important to work on a Shakespearean play where I could tell a woman's story from a woman's perspective rather than following the typical male-centered journey we see in most of his plays.

Q: This production is set in Washington, DC. Can you talk about that choice?

I wanted to tell a story I could anchor in DC culture, because DC is a place of both inspiration and fascination for me. I think a lot about community in my work—how geography and different layers of identity show up in the stories we tell onstage. That's always a driver in how I think about theatre. But, it's not about replicating a literal DC but instead a concept that has the ethos of the District as framed through Shakespeare's comedy.

I love *As You Like It* because in the middle of the play, you get this moment where these outliers—all coming from different circumstances—form a new kind of community in the forest of Arden. Not only do we get different kinds of love relationships blooming, but we also hear things like the conversation between Corin (a wise old shepherd) and Touchstone (a court jester). That moment feels like Shakespeare asking Rodgers and Hammerstein's question, "Can the farmer and the cowman be friends?"

And because the play moves from a royal court space into the country, you get this beautiful pastoral tension that mirrors DC, which often gets reduced to the federal spotlight, the political circus. But the real DC—the people creating culture here, many of whom are multi-generational residents—isn't in that national spotlight. That contrast is so interesting to me.

Our "DC & Me" project with artist-in-residence Katherine Harroff also inspired me—we engaged communities around the city in conversations about the past, present, and future of DC, and created public installations from those stories. What we learned is that DC residents have such deep pride and love for this city. It's infectious.



DIRECTOR'S NOTE

BY TIMOTHY DOUGLAS

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

This quote of Rosalind’s from *As You Like It* perpetually resonates with me. It feels less like a question and more like a call to action—an inner prompt in which thought compels the voice, and that voice compels embodiment-in-action.

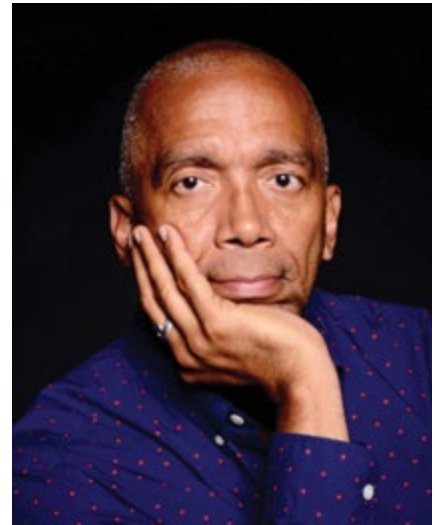
My arrival at the Folger to facilitate this journey came on the heels of directing Indiana Repertory Theatre’s production of *Joe Turner’s Come and Gone* by August Wilson, a writer whose rigorous insights into humanity are often compared to that of Shakespeare’s. In that Black-centered play, a woman is described as “a whole world with everything imaginable under the sun.” I’ve carried with me those essences of womanhood into this exploration of Shakespeare’s play—the understanding that within a woman lives vastness: memory, prophecy, grief, mischief, resilience, and a creative force capable of remaking broken worlds.

All meaningful insight I’ve gained into the works of William Shakespeare was bestowed upon me by Tina Packer and Kristin Linklater, the recently departed founders of Shakespeare & Company. They illuminated how Shakespeare’s attitudes toward women developed across his writing life. Through their mentoring, I came to understand that his evolution as a playwright is inseparable from his rolling revelation about women’s intelligence, wit, and moral imagination.

In *Rosalind*, Shakespeare offers one of his most crystalized investigations. Through her voice, she engages a full range of human emotion while pushing the boundaries of identity and love. Disguised as Ganymede, she experiments with language and agency. Beneath her playfulness lies organic leadership. Rosalind’s authority is not imposed; it emerges. She listens. She provokes. She orchestrates. She creates space for others to speak. In doing so, she models a form of power that is generative rather than destructive—authentic power she discovers as wholly her own.

The Forest of Arden is not merely pastoral escape; it is a rehearsal space for new ways of being. Hierarchies soften. Exiles become philosophers. Fools become truth-tellers. Lovers become teachers. And women become architects of possibility. Arden is both sanctuary and laboratory—a community where imagination restores what power has fractured.

Through the inspired lens of visionary Karen Ann Daniels, our imagined Capitol Hill “court” dwellers are in a moral freefall—estranged from true nature, untethered from community, numbed by ambition.



Arden, then, is not naïve. It is necessary.

Here in DC, that necessity resonates deeply. The Folger sits in a city shaped profoundly by the presence, artistry, and endurance of the Black community. From Anacostia to U Street, Black Washington has long modeled what it means to cultivate Arden within the court—to build beauty, scholarship, activism, faith, and mutual aid within structures not designed for its flourishing. Its resilience is not fantasy; it is lived practice. It is Go-Go rhythms echoing through summer streets. It is front-porch philosophy. It is protest and praise in equal measure.

Where do we go to remember who we are? How do we restore imagination in a culture that rewards performance over presence? In rehearsal rooms filled with artists who call this city home, these questions are civic as well as artistic.

Rosalind's journey dares to speak the unspeakable—a call to rhetorical courage that Packer and Linklater were so fond of instigating. In this production, along with Daniels, their voices join a larger Washington chorus that insists empathetic thought must lead to speech, and that speech inevitably leads to community. If Arden is a rehearsal for a better world, then Black DC has long been staging that rehearsal—imagining freedom, practicing joy, and remaking broken systems from the inside out.

Let us enter this Arden together, listen deeply—and what we think may we authentically speak.

Timothy Douglas

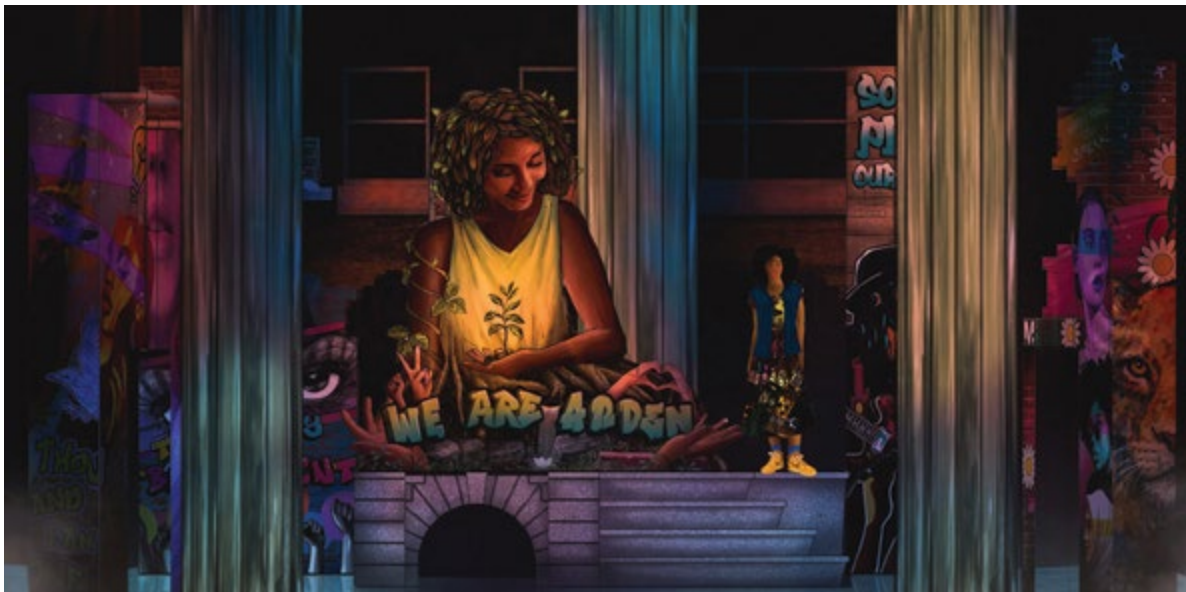


A LOVE LETTER TO DC

A FIRST LOOK FROM THE CREATIVE TEAM OF *AS YOU LIKE IT*

Explore how Shakespeare’s fabled Forest of Arden is deeply inspired in this Folger Theatre production by the familiar sounds, sights, delights, and vibes of Washington, DC. During the first rehearsal and design presentations for *As You Like It*, the creative team shared how they are bringing to life the concept envisioned by Artistic Director Karen Ann Daniels.

“What I’m motivated by, first and foremost, is the journey into self,” director Timothy Douglas explains about the transformative possibility of *As You Like It*. “By disguising themselves as Rosalind and Celia do, they unleash their truer selves. When Rosalind heads into Arden—*As You Like It* is the original *Into the Woods* story—she engages with nature, and her truest nature is drawn out by that experience. That is the foundation for embracing Karen Ann’s visionary love letter for DC.”



Set rendering by Gisela Estrada. *As You Like It*, Folger Theatre, 2026.

SET DESIGN

For the royal court, set designer Gisela Estrada is covering the stage with a cloth facade whose neoclassical design nods to the columns of federal architecture around DC as well as the familiar scaffolding that covers these same buildings during renovations. The effect is to create a “more divided, colder space.” She also describes this division as representing what people outside of the District may think DC is like.

When the facade drops, however, and the Forest of Arden is revealed, it represents a more communal, colorful, lived-in place, the DC that those of us who live, work, and create here know and love. This verdant Arden evokes neighborhood cookouts, block parties, and everyday DC life, with visual inspiration derived from beloved favorite spaces—such as Malcolm X Park and the many vibrant murals encountered on daily commutes, full of joyful portraiture and calls for social justice. This is Arden and this is DC.



Costume renderings by Celeste Jennings

COSTUMES

Costume designer Celeste Jennings depicts the sartorial choices of the royal court with sharp tailoring, limited patterns, and a bit of bling to signify status and wealth. Think buttoned-up and business casual.

In Arden, she describes a style shift toward “real people rooted in their different personalities, characteristics, and ethnicities” with West African influences in silhouette, color, and pattern. The clothes are bright, individualistic, and fun.

Orlando, one of the play’s main characters, is visually marked as an outsider in the court through his everyday clothes. She notes, “He is our only character who wears jeans.”

LIGHTING AND SOUND

Lighting designer Minjoo Kim has designed some reveals that the director describes as “quite delicious,” including how Orlando’s love letters to Rosalind are displayed. The lighting helps underscore the uncovering of truths as characters leave the court and enter Arden to find themselves.

Sound designer and lyricist Miki Vale emphasizes the importance of welcoming audience members into this magical world and setting the tone through the new opening song, “We Are Arden.”

“Touchstone welcomes us into this world, and there is a bit of a *Late Night with Jimmy Fallon* vibe in the opening scene, with the cast in the role of The Roots,” Vale says.

For composer KOKAYI, DC’s musical lineage across genres—Go-Go, punk, R&B, hip hop, jazz, and blues—underpins the world of Shakespeare’s music-filled play. As we move into Arden, that communal DC feel and a sense of freedom become more pronounced.

AS YOU LIKE: THE WILL TO SELF-DETERMINE

BY OTIS RAMSEY-ZÖE



Who would you be if your ability to self-govern was not subject to such authorities as government, laws, social norms, culture, and family? How might you choose to be in the world, and how might you shape the world? These questions are central to both *As You Like It* and to this DC-set production.

On its own, the text of *As You Like It* lends itself to DC as a setting. Shakespeare provides two locations—the court and the Forest of Arden. DC was founded as both the federal district (initially called the Territory of Columbia) and a federal city (City of Washington). While the 1973 DC Home Rule Act granted residents some power, including the right to elect their own city council and mayor, DC remains under the jurisdiction of the US Congress. Despite having a larger population than two states (Vermont and Wyoming), DC residents are denied rights of self-governance including budgetary autonomy and voting representation in Congress. Since its founding, there have been attempts to address the rights gaps of DC residents including efforts towards statehood. In our production, the court depicts the federal district, and Arden represents the residential and cultural city.

DC's push for statehood echoes the plights of characters in *As You Like It*: who feel without power, are resisting an authority, or are wanting to better their lives. Duke Frederick has dethroned and banished his older brother, Duke Senior. Reliable civic order has been thrown into chaos by inappropriate leadership, and things become shakier and more disordered with each passing scene. Also at court, brothers Orlando and Ollie (Oliver in Shakespeare's original) dispute over inheritance. Ollie's refusal to render Orlando a due portion of the estate drives Orlando into the woods. Freed from menial labor, Orlando educates, and thus transforms, himself. Shakespeare's use of two sets of brothers shows how inequities created by laws of primogeniture, where the eldest son inherits title and property, can have ruinous consequences for both older and younger siblings.

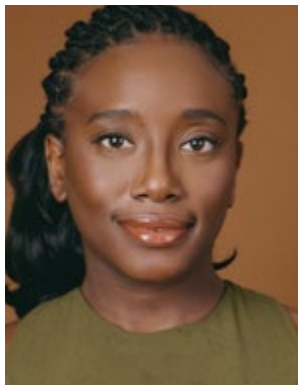
Though much of the plot depends upon conflicts between brothers, the play's true protagonists are cousins Rosalind (daughter of banished Duke Senior) and Celia (daughter of the usurper Duke Frederick). When Rosalind is banished by her uncle for the offense of being his brother's daughter, Celia chooses to accompany her to Arden, both in disguise. Rosalind dresses as a man, Celia poses as her sister, and they convince the court fool Touchstone to travel with them.



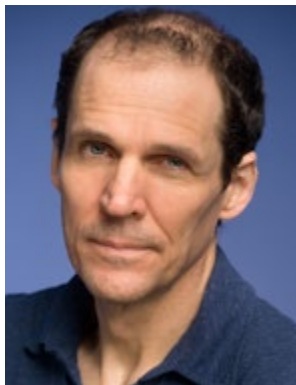
Donning a disguise and going into the woods both symbolize inward journeys. In Shakespeare's works, verdant spaces such as Arden represent idyllic terrains outside of the court where freedom, autonomy, and experimentation are possible. In *Arden*, figures rehearse possibilities that lead to revelations that they can carry with them when they return to society. Duke Senior, for example, forms a "golden world" commune where his "co-mates and brothers in exile" find "tongues in trees, books in the running brooks, sermons in stones, and good in everything." Both the woods and disguises offer spaces for characters to wrestle with deep, previously unknown truths that would be otherwise inaccessible in their everyday lives.

Whereas masking their identities starts as a survival necessity, the disguises unlock opportunities within Celia and Rosalind that inspire transformation. Dressed as an average citizen, Celia learns self-reliance and critical discernment. Cloaked as a man, Rosalind's sense of self and of her capacity to thrive are expanded, and she teaches herself to claim rights that are traditionally denied to her because she is a woman. If *As You Like It* symbolizes what's possible for DC, what might we learn from the courage and ingenuity of Celia and Rosalind?

MEET THE CAST OF *AS YOU LIKE IT*



Tsilala Brock*
Rosalind



Joey Collins*
Adam, Silvius



Terrance Fleming*
Ollie



Ahmad Kamal*
Touchstone



Manu Kumasi*
Orlando



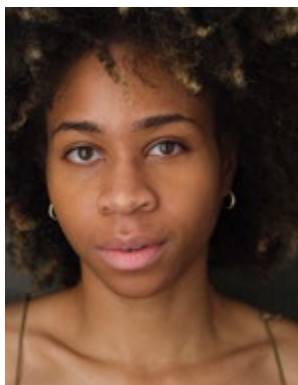
Raven Lorraine*
Corin, Phebe



Jefferson A. Russell*
Duke Frederick,
Duke Senior



Nikkole Salter*
Jaques, Charles,
First Lord



Sabrina Lynne Sawyer*
Celia

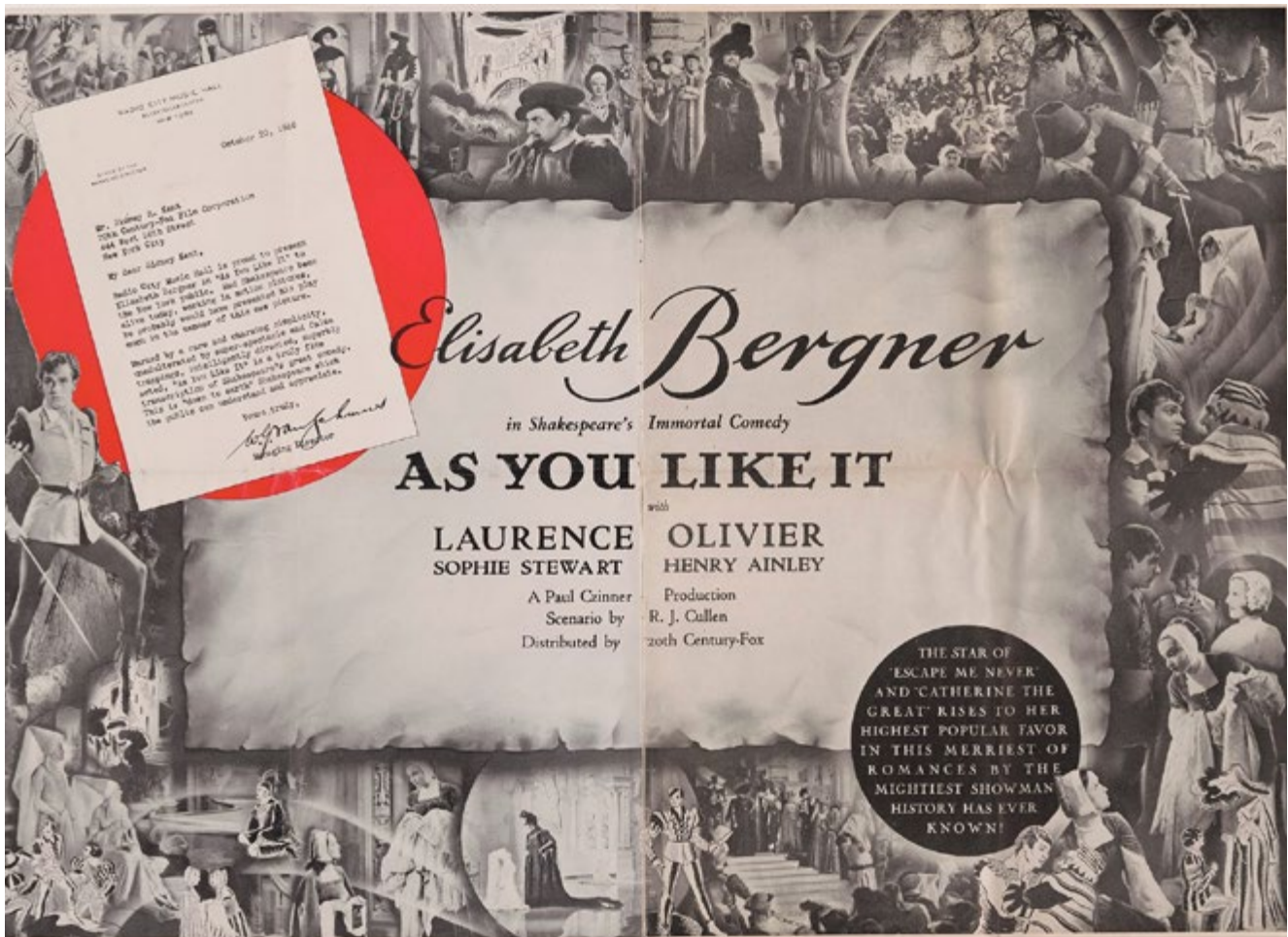


John Sygar*
LeBeau, Amiens,
Musician

*Member of Actors' Equity Association

AS YOU LIKE IT ON DISPLAY AT THE FOLGER

Explore our exhibition galleries and connect items from our collection with the production your students just saw!



TELLERS AND TALES GALLERY (NORTH EAST SIDE)

A FILM OF FIRSTS, 1936

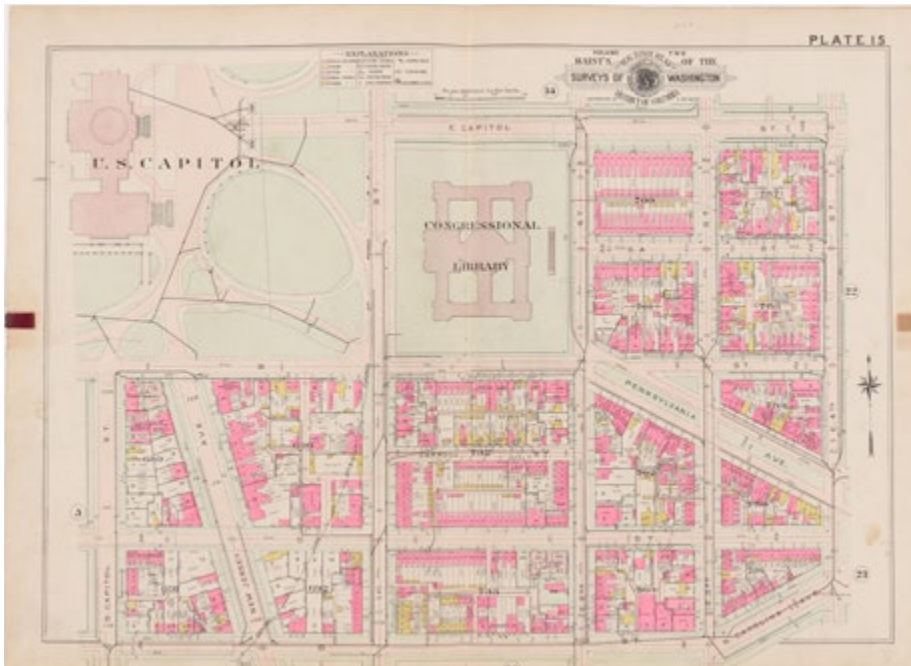
Transitioning out of the silent film era, Paul Czinner's (1890-1972) 1936 feature film adaptation of *As You Like It* was Britain's first feature-length Shakespeare "talkie." The film might have given a young Laurence Olivier (1907-89) his first role in a Shakespeare cinematic adaptation, but Elisabeth Bergner (1897-1986) brought star power to the movie, as shown in this two-page spread in the press booklet.

Read more on our blog: <https://www.folger.edu/blogs/shakespeare-and-beyond/as-you-like-it-an-early-shakespeare-talkie/>

OUT OF THE VAULT (SOUTH EAST SIDE)

In Folger Theatre’s production of Shakespeare’s *As You Like It*, Rosalind and Celia are forced from court and seek refuge in the Forest of Arden—a space where hierarchy softens and imagination restores what power has fractured. Disguised as Ganymede, Rosalind experiments with language, love, and identity, discovering an authority that emerges through listening and wit.

As envisioned by Folger Artistic Director Karen Ann Daniels and directed by Timothy Douglas, the Folger’s staging of the play becomes a love letter to Washington, DC. It infuses the Forest of Arden with the familiar vibes, culture, and characters that mark the District as a singular, resilient, and redemptive place of belonging.



MAPPING CAPITOL HILL, 1903

As You Like It contrasts the corrupt court with the liberating Forest of Arden. While the court is filled with rivalry and ambition, Arden offers freedom and reflection. The Folger’s production envisions the federal government as the court and the DC neighborhoods as the forest. This architectural map, drawn before the Folger was built, highlights the contrast between the two here on Capitol Hill.

POWER DRESSING, 2026

With the production’s costumes, designer Celeste Jennings hopes “to highlight real people who are rooted in their personalities and their characteristics and ethnicities.” In the first sketch for Rosalind at court, she raises her fist—a global symbol of solidarity and resistance. In the second sketch, Rosalind has slipped into the freeing atmosphere of the forest and adopted the masculine-coded disguise of Ganymede.

Class Exercise

20-MINUTE PLAY

A FOLGER METHOD ESSENTIAL PRACTICE

What's On And Why

A 20-minute play is an essential way of introducing a play to students. It involves the whole class performing lines of text that together become an express tour through the play. Not only do students end up owning juicy lines from *As You Like It*—they also get just enough of the plot, characters, and conflict to leave them wanting more. Studying Shakespeare is NOT about memorizing the plot—it's about living inside the language—the strange, cool, wild, beautiful, rich, funny, heartbreaking, poetic, ugly, and artful language. That's why it's helpful to give students the plot straightaway, along with some lines for them to own. When students encounter these lines over the course of the play, watch how excited they get about “their” lines! Sometimes it helps to repeat the exercise, engaging students in suggestions for various actions in between repeats and encouraging students to incorporate these suggestions from their peers. This way, students really come to own the lines and deepen their readings and interpretations of the text. Some teachers even use this activity twice: first as a pre-reading strategy and then as a review at the end of the play, too.

Texts

Words and lines from *As You Like It* that are fun to say out loud, along with the narrator's frame script. Juicy lines have been pulled from the free online Folger Shakespeare (shakespeare.folger.edu).

What To Do

1. Teacher: “Class! Together, you're going to put on a production of *As You Like It*!”
2. Lines are on cards or big strips of paper. (Teacher takes each numbered line below and turns it into a large-font card for the assigned group.)
3. Divide students into acting companies in groups of 3–5 students.
4. Each acting company gets a line or lines, and they have 3–4 minutes to rehearse.
5. Acting companies are to say their line all together (chorally) and figure out an action that goes with their line. (They don't need to know anything about the play.)

6. After rehearsal is over, the play begins: you (or a student volunteer) read the narrative, and the line numbers. When their line numbers are called, the acting companies run up on “stage” and perform their lines.
7. Wild applause after each line, and at the end of a very singular production of *As You Like It*!
8. You can give students the narrator’s script after they perform the 20-minute play. Not before!

How Did It Go?

Did you, the teacher, get out of the way and let students own the process of discovering language?

Did student comprehension of the speech increase over time?

Was every student’s voice heard (literally and figuratively)?

Do students realize that they can understand Shakespeare without teacher explanation?

If yes, then huzzah!



Learn more about the Folger Method

NARRATOR'S SCRIPT FOR THE 20-MINUTE AS YOU LIKE IT

At Duke Frederick's court, power has changed hands. He has taken the dukedom from his own brother and sent him away. In this uneasy court, another rivalry is growing between two brothers, Orlando and Oliver. Orlando feels his father's legacy rising in him and refuses to be treated as less than he is: **(1. THE SPIRIT OF MY FATHER GROWS STRONG IN ME.)**

Oliver cannot explain his resentment, but he feels it deeply: **(2. I KNOW NOT WHY I HATE HIM.)** Soon there is wrestling at court. Orlando defeats the champion, and Rosalind, the daughter of the banished Duke, is impressed. She tells him: **(3. YOU HAVE WRESTLED WELL.)** But favor shifts quickly. Duke Frederick suddenly banishes Rosalind from court: **(4. WITHIN THESE TEN DAYS THOU DIEST.)** Rosalind's cousin Celia refuses to let her go alone and insists: **(5. SHALL WE BE SUNDERED? NO.)** The two cousins flee together.

They escape to the Forest of Arden, where Rosalind's father now lives in exile. The forest is nothing like the court. There are no ceremonies, no titles, no watchful eyes. Duke Senior has made a different kind of life there and reflects: **(6. SWEET ARE THE USES OF ADVERSITY.)** Not everyone is cheerful. Jaques watches the people around him and observes: **(7. ALL THE WORLD'S A STAGE.)** Orlando also finds his way to the forest. He is deeply in love with Rosalind and proves it by hanging poems on the trees, calling out: **(8. O ROSALIND!)** But Rosalind has disguised herself as a young man named Ganymede. When she discovers Orlando's poems, she decides to test him. She invites him to pretend she is Rosalind and practice loving her: **(9. COME, WOO ME.)**

Love becomes even more tangled in the forest. Silvius desperately pursues Phoebe, crying: **(10. O PHOEBE, PHOEBE, PHOEBE!)** Phoebe rejects him sharply: **(11. I WOULD NOT BE THY EXECUTIONER.)** Meanwhile, Orlando saves his brother Oliver from danger. Oliver repents and admits his change of heart: **(12. 'T WAS I; BUT 'T IS NOT I.)** At last, Rosalind decides to end the disguises and untangle the confusion. She promises herself to Orlando: **(13. TO YOU I GIVE MYSELF.)** Identities are revealed. Brothers are reconciled. The rightful Duke is restored. Multiple couples are married. Jaques reminds us once more: **(14. ALL THE MEN AND WOMEN MERELY PLAYERS.)**

And that is *As You Like It*.



DISCUSSION QUESTIONS FOR *AS YOU LIKE IT*

- Is the Forest of Arden a place of freedom, or simply a different kind of control?
- Does Rosalind gain power through disguise, or does she reveal that she always had it?
- If the Forest of Arden were a specific place in Washington, DC, where would it be and why?
- Is Jaques (pronounced “Jay-Kwees”) a necessary voice in the play, or a distraction from its movement toward harmony?
- What kind of world does the play ultimately endorse?
- How might the themes of belonging, reinvention, and reconciliation speak to life in Washington, DC today?

FURTHER READING AND RESOURCES

RESOURCES ON *AS YOU LIKE IT*



***As You Like It* on [folger.edu](https://www.folger.edu)**

[Explore *As You Like It*](#)

Includes full digital text, audio excerpts, collection items, and essays



Podcast Episodes

[Episode 4: Shakespeare Outdoors](#)

As You Like It, largely set in a forest, has been a popular choice for outdoor productions of Shakespeare—a long-standing tradition with a surprising history.

[Episode 16: Pronouncing English as Shakespeare Did](#)

Linguist David Crystal and his son, actor Ben Crystal, discuss how English was pronounced in Shakespeare's day, including a wealth of examples from *As You Like It*.



Related Blog Posts

[Famous quotes from *As You Like It*](#)

[5 things to look for when you watch *As You Like It*](#)

[ENCORES: *As You Like It* produced by Folger Theatre \(2017\)](#)

[Love letters in Shakespeare: *As You Like It*, *Hamlet*, and *The Two Gentlemen of Verona*](#)



Online Quiz

[Order It: "Sermons in stones" from *As You Like It*](#)

FOLGER SHAKESPEARE LIBRARY BOXED LUNCHES MENU 2025-2026

Welcome to the Folger Shakespeare Library and Quill & Crumb café! In this packet you'll find our offerings for pre-order boxed lunches and the form to reserve your meals. Please read this document before heading straight to the menus – there's important information you don't want to miss!

There are a few things to know before placing an order:

1. The Folger is a historic building and doesn't have much space for groups to eat together. There is no private space inside the building able to accommodate a group larger than 50. If the weather is cooperative, the gardens and front lawn are perfect places to enjoy your meals. The lunches are portable and can be enjoyed anywhere!
2. A minimum of two (2) weeks is needed from order placement to delivery. If you are interested in boxed lunches, don't wait until two (2) weeks to express interest – give yourself more time to decide on numbers and choices.
3. Payment for meals can be made by check or credit card. An invoice will be provided when the order is confirmed. Orders must be paid for no later than 48 hours before delivery.
4. A minimum of six (6) meals is required for an order. If you are looking for fewer than six meals, our café, Quill & Crumb, located in the Great Hall at the Folger, has a variety of options to satisfy any hungry appetite.
5. To pick up your meals, see any Visitor Experience Expert (VEE) at our Welcome Desks. Let them know you are ready to pick up the boxed lunches for your group. They will let Quill and Crumb know and send you to a designated meet up location. We'll be happy to help get your lunches to your hungry visitors!

If you have any questions regarding the menu, email [**FolgerTours@folger.edu**](mailto:FolgerTours@folger.edu).

KID FRIENDLY BOXED LUNCH - \$15 EACH

Includes: kettle chips (v), apple (v), chocolate chip cookie (m, e, w), and a bottle of water. All are available as gluten-free.

Peanut Butter & Jelly
(w, p, v)

Turkey & Cheddar Cheese
(m, w)

Ham & American Cheese
(m, w)

SANDWICH BOXED LUNCH - \$18 EACH

Includes: apple (v), chocolate chip cookie (m, e, w), choice of pasta or green side salad, and a bottle of water. All are available as gluten-free.

Grilled Chicken
Havarti, tomato, basil
aioli rosemary bread
(m, e, w, tn, so)

Roasted Turkey & Provolone
Baby arugula, plum
tomato, sundried tomato
aioli, brioche (m, e, w, so)

Caprese
Beefsteak tomato, fresh
mozzarella, basil pesto
aioli, ciabatta (e, w)

Virginia Ham & Brie
Grain mustard, honey
wheat bread (m, w, so)

BENTO BOX LUNCH - \$24 EACH

Includes: chocolate chip cookie (m, e, w) and a bottle of water

Asian Grilled Chicken
Sesame noodles, spinach
orange salad with poppy
seed dressing (w, se, so)

BBQ Chicken
Lemon bowtie pasta
salad, carrot raisin slaw
(w, e, se, so)

Honey Grilled Chicken
Quinoa salad, jicama
mango cucumber slaw (so)

Grilled Tofu
Eggplant salad, soba
noodle salad (e, w, se, so)

POWER SALAD BOWLS

Minimum of three bowls per selection and individually priced.

Includes: chocolate chip cookie (m, e, w) and a bottle of water.

Chicken Teriyaki - \$22
Cauliflower, quinoa, carrots, red
onion, edamame, cilantro, sweet &
tangy sauce (se, so)

Tuna Poke - \$22
Chili garlic tuna, quinoa & red rice,
pineapple, cucumber, carrots, red
cabbage, yum yum sauce (e, f, so)

Kale & Red Quinoa - \$19
Roasted sweet potato, red onion,
glazed beets, goat cheese, lemon
tahini dressing (m, se)

Hickory BBQ Salmon - \$21
Baby spinach & kale, broccoli,
butternut squash, farro, citrus
dressing (w, f, so)

Mediterranean Cauliflower - \$19
Cauliflower rice, chickpeas, pickled
red onion, haricots verts, olives,
arugula, cilantro yogurt sauce (m)

Vegan Grilled Tofu - \$20
Roasted eggplant, tomato,
garbanzo beans, fava, radish,
sesame ginger dressing (se, so, v)

*m = contains milk
e = contains egg*

*w = contains wheat
tn = contains tree nuts*

*p = contains peanuts
se = contains sesame*

*f = contains fish
sf = contains shellfish*

*so = contains soy
v = vegan*