



Rutgers Prep Shakespeare Festival: A New Approach To English Study

Students Choose Own Curriculum

by Thelma Luftman '69

As a departure from the traditional English curriculum, which is presently undergoing extensive revision, the Shakespeare Festival will provide the individual student with a unique approach to the study of Shakespeare, as well as a more extensive background than has been previously afforded.

Undoubtedly, most of the credit for the correlation of February's program goes to the new chairman of the English Department, Miss Margaret Beck, whose efforts toward a reforming of the system of education has provided students with the opportunity to exercise a hand in furthering their individual intellectual development by allowing them to select the plays they wish to study. Furthermore, since the rate at which a student, regardless of age, is able to synthesize and interpret information differs, few grade limitations were set on play selection.

Another situation which Miss Beck hopes the festival will remedy is the highly negative attitude high school students have concerning the study of Shakespeare, either because they feel uncomfortable with his language or believe his plays are outmoded. Therefore, students are encouraged to not only read the plays, but also attempt to act them out. Shakespeare is theatre as well as literature. A student should interpret the characters in the play as if he were actually performing them.

To provide an impetus for student involvement, however, is the primary function of the Shakespeare Festival. The student himself must respond to education or the learning process becomes meaningless. Because each student learns in a different manner, some by pictures, others by listening or reading, Miss Beck has employed every form of media communication—library exhibits, lectures, theatre trips, movies, independent study, and a drama tournament which will be filmed in the traveling studio van of the New Jersey Educational Media Center.

Finally, the Shakespeare Festival should provide an experience for each individual student. He has the choice of deriving as much or as little from the program as he wishes.

Ballet Adaptations of Shakespeare

by Thelma Luftman '69

When considering the many contemporary adaptations of Shakespearean drama to today's theatre, people may tend to overlook the ballet. *Romeo and Juliet*, Shakespeare's immortal tragedy of two star-crossed lovers, has made the ideal scenario for ballet.

In 1811 Vincenzo Galeotti first used this theme for the Royal Ballet in Copenhagen. The theme has since attracted so many ballet masters, that a list of countless names, from Galeotti's version to that of Nijinska and Balanchine's for the Diaghilev Ballet in 1926, could be given.

The first full length ballet, however, was not to be created until 1935 by the Russian composer Serge Prokofiev. Since the Russians have always loved ballet and strong drama, it seems only natural that the ballet version of *Romeo and Juliet* should be a product of Russian musical genius. Although Prokofiev's score fared well with his audience, it was not as well received by Russian critics. Nevertheless, he, together with the choreographer Leonid Laurosky, had created a ballet in which both the music and dance beautifully replaced Shakespeare's poetry, and dramatically developed the various themes which re-create the complex and changing emotions in the plot.

Prokofiev's music was also set to dance by Frederick Ashton on May 19, 1955, for the Royal Ballet at the Royal Theatre in Copenhagen; and by John Cranko on December 2, 1962, at the Stuttgart Opera Ballet. The most recent ballet version of the Prokofiev score has been the Kenneth Macmillan production with Margot Fontaine and Rudolph Nureyev, which was filmed at Covent Garden for the American cinema.

Stratford Youth Succeeds In 16th Century London

by Bryna Greenwald '70

William Shakespeare was christened in Stratford-on-Avon on April 26, 1564. Although the exact date of his birth is not known, it is traditionally recognized as April 23 of that year.

The Shakespeares were locally an affluent and prominent family. His father, John Shakespeare, the son of a tenant farmer, had moved to Stratford as a young man and there established himself as a glover, a dealer in wool, timber, and various other articles. He held several minor municipal offices. Mary Arden, his wife, was the daughter of a small regional land owner.

Stratford, about a hundred miles from London, supported a grammar school which was free to the sons of the town's citizens. The education it provided was limited but thorough. It included some history and religious instruction, but focused chiefly on Latin and the arts of language: grammar, logic and rhetoric.

Shakespeare was introduced to the theatre at an early age. During his boyhood, Stratford was regularly visited by touring players, including some of England's best companies of that time. The plays presented were usually didactic works on Biblical or classical themes.

In 1577 when Shakespeare was about 13, his family began to fall into financial difficulty and as a result, he was forced to leave school and become an apprentice in some local trade. Little is known about Shakespeare's life from the time he left school until his departure for London. In 1582 he married Anne Hathaway, the daughter of a farmer, and soon after their first child, Susan, was born. Two other children, the twins Hamnet and Judith, were born in 1585.

Shakespeare arrived in London in about 1586 and almost immediately afterwards entered the theatre as an actor. He began to write soon afterwards.

During the years 1592 until 1594, the Plague hit London and caused the theatres to temporarily close.

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Media Center Films R.P. Lectures

by Robin Halprin '70

An exhibit of Elizabethan costumes and a course in how to use a video-tape machine are only two of the many services the Somerset County Media Center is scheduled to render Rutgers Prep during the current Shakespeare Festival. On February 19 and 20, the Media Center van will be at Prep to teach students how to use the school's own video-tape equipment. The taping course will enable students—especially those engaged in independent study projects—to record their efforts. The independent projects undertaken by Preppers include lectures on the music of Shakespeare's time, on Shakespeare's costume, on his comic use of words, and on the development of the drama from the Greeks to Shakespeare. Students will also act and direct scenes from Shakespeare.

These lectures and dramatic interpretations will be made into a series and will be transferred to film and kept in the Media Center's permanent film library for use in the county and state. In this way, any New Jersey school can benefit from the Shakespeare Festival.

The Somerset County Media Center is designed to help teachers with experimental educational techniques. Financed by government grants, its services are free to both private and public schools.

The Media Center has audio/visual equipment such as tape recorders, movie cameras, video tape systems, overhead projectors, film library, and a professional staff to train teachers to use this equipment and to adapt it to the material they want to teach. With an overhead projector, complicated developments in English literature as well as mathematical graphs can be explained, if the teacher learns how to translate his ideas into a form suitable for this machine.

The Media Center has a van that has a small television studio and a control room. The van is unique; it has three cameras for televising within the studio, from on top of the truck, or indoors with wires connected to the truck. The recording is done on video tape which can be watched and/or erased immediately after filming. This means that the person who is being filmed does not have to wait for the film to be developed in order to see himself and can correct any mistakes he has made. Filming is ordinarily done on 16 mm. sound film which is expensive and cannot be erased. The van also has the equipment to transfer the video taping to 16mm. sound film simultaneously.

Girls Barred By Bard

A highly interesting facet of the acting profession during the Elizabethan Era was its exclusion of women. It was not until the Restoration Period, 50 years after Shakespeare's death, that professional actresses became accepted on the English stage. To play the parts of his female characters, Shakespeare had to rely on young boys with unbroken voices and well-placed make-up, who could easily pass for women.

Many Forms For Will's Plays

by Mary Wender '70

Shakespearean drama has proven itself adaptable to many forms of presentation. The traditional type of production, "realistic Shakespeare," aims at reproducing the stage, costumes, music and other effects associated with the original Shakespeare.

Another effective type of production was a performance of *Richard the Third* at Stratford-upon-Avon in Canada two years ago. The battle scene in the last act involved modern dance. The costuming suggested armor by applying pieces of metal to plain black cloaks. Lighting added special effects throughout the play. The stage itself consisted solely of wooden platforms.

The current musical comedy, "Your Own Thing," bases much of its story and theme on Shakespeare's *Twelfth Night*. The plot has been cleverly altered to encompass both Shakespeare's dialogue and a modern situation. Color slides provide scenery and the music is rock. The effect is modern yet still Shakespearean.

These are only a few examples of the versatility of Shakespearean drama. The outward appearance of production may vary yet the dramatic meaning of the drama survives.

During Prep's Shakespeare Festival, all students have the opportunity, through acting, directing, or designing, to show their various interpretations of the production of Shakespearean drama.

Opportunities Offered For Adv. Studies

by David Scott '72

The Shakespeare festival offers many new opportunities to allow students to extend the independent study program. A student may substitute independent study in a required area for one or more of the plays formally offered. The Independent Study Program is open to any honor student wishing to take part.

Independent Study students are preparing a video-taped lecture which will be played to the English classes. The best lectures are to be transferred to a film and kept as a permanent record. These films will serve as a reference for other classes and as an example for future students.

The students participating in this unique program are mostly upperclassmen who have high English averages. Some Latin students will translate some of the old Shakespearean manuscripts in addition to pursuing their other studies. In the Latin Independent Study Program, Alice Donohue '69 is writing on "Greek Tragic Elements in the Tragedies of Shakespeare; Barbara Lehn, '69 is exploring "Elements of Plautus, and Terence in the Comedies of Shakespeare;" Jon Kaufelt '69, chose as his topic "Potpourri: Elements of Catullus, Horace, Ovid, Vergil, in the Poetry of Shakespeare; and Alice Maleski is studying "Julius Caesar by Shakespeare and How Shakespeare Used and Misused the Ancient Source."

Mary Kay Dematteis '69, will be doing Elizabethan music and a Madrigal. She, Robin Halprin '70, and Mary Wender '70, will sing several Elizabethan musical numbers.



GLOBE & SWAN

Contemporary sketches of two Elizabethan amphitheatres. The Globe (top), burned down in 1613 and subsequently rebuilt, produced plays for Shakespeare's company. The Swan (bottom), pictured in a sketch by Johannes de Witt, housed other 16th and early 17th century productions. Both theatres were closed in 1642 by a Puritan Parliament which considered drama immoral.

Shakespeare Festival Starts With Splash

The Rutgers Prep Shakespeare Festival began with a splash on Monday, February 3, in the All Purpose Room of the Field House. A broken water pipe sent the capacity crowd running for shelter between the second and third reels of the Bard's Henry the Fifth. In the midst of the confusion, Chem. Prof. August Daviet, without regard for his own personal safety or his non-drip-dry shirt, slung his way up the drenched pipe to shut off the spraying water.

Alice Donohue, heiress of Alco Plumbing, the main contractors for the field house's plumbing, had no printable comment. Peter Cizak, captain of the swimming team, later expressed amazement at the rapid completion of the new swimming pool.

Audio And Visual Aids Broaden Understanding

by Judy Kalb '71

One of the many philosophies behind the Rutgers Prep Shakespeare Festival, according to Miss Beck, Chairman of the English Department, is that students should not only read the text of William Shakespeare, but should also see his plays as theatrical productions. In order to fulfill this philosophy, many outside materials are being obtained and used by the Department.

Festival Opens With Olivier's "Henry V"

The Festival opened with the showing of Sir Lawrence Olivier's *Henry V*, which gave insight into Elizabethan theater. The numerous audio and visual aids available to students will hopefully broaden their understanding of Shakespeare and his plays.

An exhibit which the School has borrowed from the Folger Shakespeare Library in Washington, D.C., is currently on display in the showcase of the Upper School. The seventy prints depict many scenes of Elizabethan life and theater. Also on display is a facsimile edition of *Titus Andronicus*. Each page of this book is a photographed copy of an original text of the play.

Records, Slides, Films

To further the enrichment of Preceptors, many records, slides and films have been made available to the School.

A recording of each play studied during the Festival may be heard. *Hamlet*, a Bolshoi Ballet production of *Romeo and Juliet* and instructional films will be shown. Students will also have the opportunity to see a production of *As You Like It* on February 12 and Franko Zeffirelli's production of *Romeo and Juliet* on February 27. Richard III was shown on February 6.



Caliban

This reproduction of an early artist's rendition of "Caliban" in "The Tempest" gives a good indication of the elaborate costuming prevalent in Shakespeare's day.

Rutgers, Douglass Interns At Prep

by Judy Alsom '69

The inception of an experimental teacher training program coincided with the start of the Shakespeare festival. Under the auspices of the Rutgers Graduate School of Education, the project has sent to Prep Douglass junior, Annette Teta, to work with the faculty for the next year. Steven Gottlieb '66, a Rutgers junior, is working unofficially in the program.

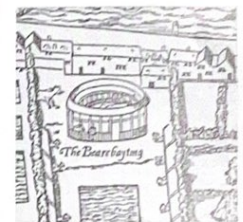
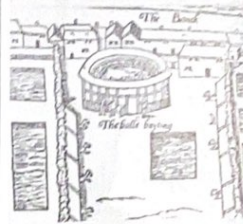
Experiment Allow Flexibility

Ordinarily, a prospective teacher must take a certain number of education courses and spend six continuous weeks of practice teaching in some school in order to satisfy stipulations set up by the state board of education. The new experiment allows, however, a beneficial flexibility. The college student is released from the specified hours of classroom work and does field work only two or three days a week extended to involve two school years. In this extension, the practice teacher can see the development of personalities, an important teaching experience normally hindered by the shortness of the six week requirement.

The increase in the Prep faculty by these practice teachers facilitates the execution of the renovated English classes. One section, for example, has twenty-four students not all on the same level of study of a play. This section can now be divided into a more homogenous grouping with the assistant taking over one part. This method, besides providing flexibility to our own academic structure, fulfills the requirement that a master, or experienced teacher, be present while the college student teaches.

Students Request Program

This experimental program was effected due to the suggestions and requests of the students themselves, and is analogous to our present student independent study system.



An Elizabethan artist's impression of bull (above) and bear baiting rings.

Bear Baiting Acts Attracted Londoners

by Darcy Brower '70

A form of entertainment equally as popular in Elizabethan times as the theatre was bull and bear baiting, although this sport had an appeal totally different from that of the theatre. Every Thursday, Bear Garden was frequented by all classes of people. The Queen herself entertained foreign dignitaries with private baitings at Whitehall and she sometimes even attended the public baitings at Bear Garden.

Audiences Enjoy Excitement

The Elizabethan audiences flocked to witness the excitement as the bear struggled to avoid the assaults of the dog, with both animals biting and pinching each other. The bear would claw and rear until he usually triumphed, shaking his ears, and dripping of blood and slaver.

Dogs were kept in individual wooden kennels at Bear Garden in Southwark, a suburb south of London. Bear Garden also housed bears, many of whose names, such as Harry Hunkles and Sarsen, were household words throughout London.

Baiting and Fireworks

A typical evening's entertainment consisted of the baiting of three bears, a horse, and an ox. After that, some men and women sang and spoke. More men came and scattered bread for which the audience scrambled. A rocket was fired which exploded into a rosette and sprinkled the crowd with apples and pears. To finish the show, little rockets shot out from all corners, scaring people who were gathering fruit.



A contemporary sketch of a scene from "Henry IV." showing Sir John Falstaff and Mistress Quickly, in addition to minor characters, on the stage.

Shakespeare . . .

(Continued from page 1)

Shakespeare spent part of this time writing his narrative poems, which were at once successful.

The Lord Chamberlain's Men, which Shakespeare joined in 1594, was the company of actor-managers with whom he was to work for the rest of his life. It was the best company in London, and included Richard Burbage, recognized as England's leading actor; Heminge and Condell, who were to publish the First Folio of Shakespeare's works after his death; and Will Kempe, a popular comedian of the time. Their patron, the Lord Chamberlain, was a member of the Queen's Privy Council, in charge of all her entertainment. He did not pay his actors, but rather their income came mostly from their large public audiences. He arranged for the players' frequent and well paid appearances at the Court. In addition to regular performances in the public theatres and at Court, the Lord Chamberlain's men toured the provinces in the summer.

In 1599 the Lord Chamberlain's Men acquired the Globe Theatre, which they were to occupy for the rest of Shakespeare's life. When James I became king in 1603, he made The Lord Chamberlain's Men "The King's Men," thereby taking Shakespeare's company under its royal patronage, and recognizing it as the finest in London. The company enjoyed endless success, playing both at the Court and at the Globe.

The King's Men bought the Blackfriars' Theatre in 1608, and from then on, used it regularly in bad weather, in addition to the Globe. The new theatre was part of a monastery that had been taken over by Henry VIII. It was an indoor theatre, and had been used for some years by a troupe of young actors.

Sometime after 1610 Shakespeare began to gradually retire from active participation in the theatre and returned to Stratford, where he died in 1616.

THE ARGO

Published six times annually

by the students of
Rutgers Preparatory School
Somerset, New Jersey

Vol. 80, No. 4 February 13, 1969

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