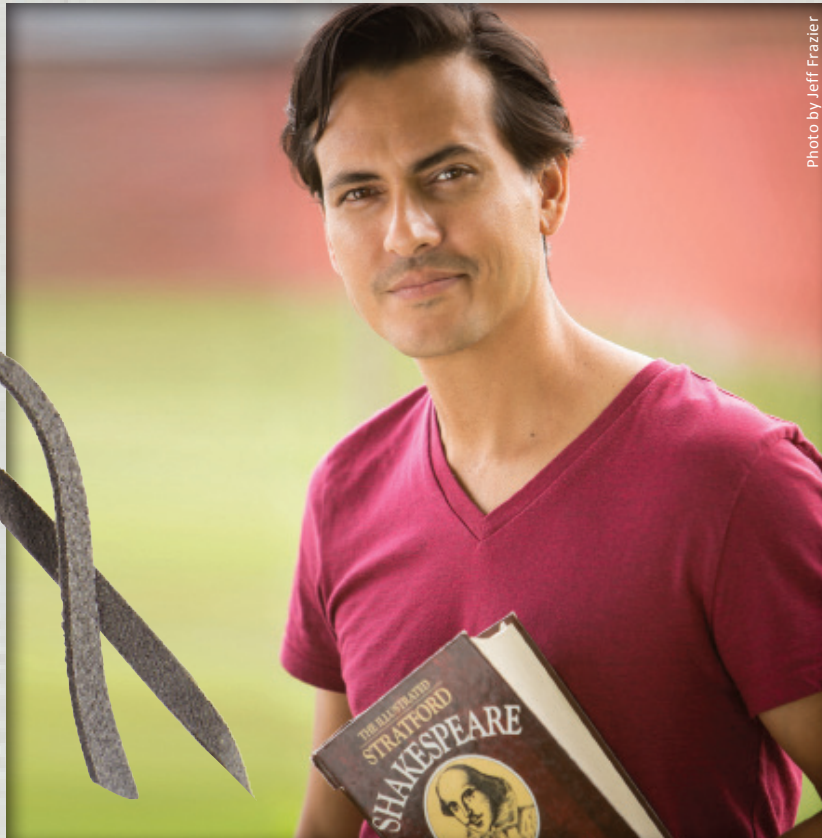




2015-16
SEASON
— *for* —
**YOUNG
PEOPLE**

Teacher Guidebook

William Shakespeare



SEEKING SHAKESPEARE

presented by NASHVILLE SHAKESPEARE FESTIVAL

Sponsored by  **REGIONS**

From our Season Sponsor



For over 130 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to support TPAC's Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

Jim Schmitz

Executive Vice President, Area Executive
Middle Tennessee Area



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Dear Teachers,

Greetings! We are very excited about sharing our original production of *Seeking Shakespeare* with you and your students.

We know that Shakespeare can be daunting, and we believe the process of preparing to view and appreciate a play is as important as the event itself. Designed by TPAC Education to facilitate your preparation, this guidebook includes facts on Shakespeare's life and times, information pertaining specifically to our production, and lesson ideas.

The Nashville Shakespeare Festival is dedicated to keeping Shakespeare's works alive and relevant in a society that struggles with meaningful communication and inconsequential entertainment options. We hope that *Seeking Shakespeare* offers you and your students a deeper appreciation for Shakespeare, as well as plenty to think about and discuss.

Enjoy the show!
Denice Hicks
Artistic Director, Nashville Shakespeare Festival

Table of Contents

*Show and Company
Information – Page 1*

*Lesson 1 – Shakespearean
“Conversations” – Page 2*

*Lesson 2 – Telling Your Story
– Page 4*

*Lesson 3 – Seeking a
Personal Soundtrack –
Page 7*

*Lesson 4 – All the World's a
Stage – Page 9*

*Shakespeare's Life Timeline –
Page 11*

Guidebook edited by
Cassie LaFevor.

Seeking Shakespeare

Written & Performed by Santiago Sosa
Directed by Denice Hicks
Produced by The Nashville Shakespeare Festival



Show Description

This autobiographical play is written and performed by Santiago Sosa, an accomplished theatre artist who has dedicated his life to the plays of William Shakespeare. Weaving in excerpts from the works of the master playwright, Sosa comically and touchingly retraces the moments that set him on this Shakespearean path from his youth in Ecuador to his present home in Nashville, Tennessee.

Shakespeare's Works

Seeking Shakespeare includes lines, monologues, and soliloquys from many of Shakespeare's works. Here is a list of the works included in the performance:

Hamlet
Julius Caesar
Romeo and Juliet
The Tempest
Henry IV Part I
King John
Twelfth Night

Coriolanus
Love's Labour's Lost
The Comedy of Errors
Macbeth
As You Like It
Two Gentlemen of Verona
Much Ado About Nothing

About Santiago Sosa - Writer and Actor

Santiago Sosa earned a BFA in acting and directing from Texas State University, and later an MFA in acting from the University of Wisconsin. He studied improv and stand-up comedy at the iO Comedy Training Center in Chicago, and has previously worked at the Oregon Shakespeare Festival, American Players Theatre, Nashville Shakespeare Festival, Illinois Shakespeare Festival, Pennsylvania Shakespeare Festival, Door Shakespeare, Muse of Fire Shakespeare Co., Forward Theatre, Definition Theatre, Nashville Children's Theatre and Writers Theatre Chicago. Santiago is the recipient of the Horton Foote award for playwrighting, and the Advanced Opportunity Fellowship for acting.

About the Nashville Shakespeare Festival

In 1988, a group of local actors produced the first free-of-charge Shakespeare in the Park production in Centennial Park. Inspired by strong support from the community, the founders followed up with a second free production in the Park in 1989, and the Nashville Shakespeare Festival was born.

During its twenty-seven-year history, the Festival has grown into one of the region's leading professional theatres. Each summer 10,000 to 15,000 people attend the Shakespeare in Park production. Since 1988, over 280,000 Middle Tennesseans have attended, and admission has remained free, with donations welcomed at the Park for any who choose to support the Festival.

The mission of the Nashville Shakespeare Festival is to educate and entertain the Mid-South community through professional Shakespearean experiences. The Festival enriches and unifies our community with bold, innovative and relevant productions along with empowering, participatory educational programs.



Lesson 1 – Shakespearean “Conversations”

Adapted from a lesson on pbs.org

Introduction - Simply getting Shakespeare's words into students' mouths is a good start to a Shakespeare unit and is one of the best ways to get students to like Shakespeare. This lesson gives some preliminary activities to ease students into Shakespeare's language while creating some original conversations.

Objectives: Students will:

- Analyze sentence structure and meaning using Shakespeare quotes.
- Create an original script and combine Elizabethan language elements into their dialogue.
- Perform scenes and critique the process.

Warm up – Shakespearean Sentence Structure

- Select a Shakespearean sentence, and put each word of the sentence on a separate index card. Mix up the cards, and give a set to a group of about four students. A few sentences that work well are:
 "A glooming peace this morning with it brings." (Romeo and Juliet)
 "That handkerchief did an Egyptian to my mother give." (Othello)
 "Thy shape invisible retain thou still." (The Tempest)
- Each group should take the set of scrambled words and try to sort them back into a logical sentence. Generally, students will arrange the words to make a clear sentence, but they may not get the actual Shakespearean sentence correct right away. Take time to share their sentences aloud and see who has the same sentence. Did they come up with the same answer? Continue rearranging until a group gets it close to Shakespeare's line. Some may get it right, and some may not.
- Finally, point out to the students that while they may not have gotten his sentence correct, that's okay. What they are doing is working through some very difficult sentences, clustering words, and hopefully seeing that Shakespeare's original is actually possible (and maybe even easy!) to decode.

Instructional Procedures:

- Now students will work in pairs to silently write a conversation. The process is that one student writes one line of dialogue and passes the paper to the partner who continues the conversation. Let them continue this activity without speaking until each pair has at least five exchanges. So it might be something like this:

Student 1 - What do you want to do after school?
Student 2 - I don't know. Do you want to come to my house?
Student 1 - OK. Can we play with your PlayStation?
Student 2 - Sure, What game do you want to play?

- Set the conversations aside for use during the next part of the lesson. Now, discuss what aspects of Shakespeare's writing students find the most difficult (words like "thee" and "thou," funny verb endings, odd sentence structure, and archaic vocabulary). To help students understand these aspects of Shakespearean language, share the examples from the following page for Singular and Plural Pronouns and Verb Inflection, either by writing on the board or by printing out copies to give them.

Monologue vs. Dialogue

- Monologue – 1 person, speaking directly to the audience or another person
- Dialogue – 2 or more characters having a conversation

- Ask students to pull out their written conversations and add each of these elements to their dialogue – Singular and Plural Pronouns, and Verb Inflections. Their simple sentences may turn into "What time should'st thou callest?" or "Didst thou drinkest thy Coke when thou wast thirsty?"
- Next, have students use some of the less known or "difficult" words from the list below, and rework their written conversations once more, this time adding some of these words to their dialogue. In some cases they may have to rewrite the conversation or add lines.
- Finally, ask each pair to perform their lines of dialogue for the class.

Closure/Reflection – What was it like performing your lines as opposed to Shakespeare's lines? Did you feel like you knew what you were saying even though the language wasn't what you normally use? Could students understand other groups' lines? How might this help them to decipher meaning in other texts?

Examples of Shakespearean language, and how it's used:

Singular Pronouns

Thou - Subject: "Thou art my brother."

Thee - Object: "Come, let me clutch thee."

Thy - Possessive Adjective: "What is thy name?"

Thine - Possessive Noun: "To thine own self be true."

Plural Pronoun

Ye - Subject: "Ye shall know me."

Note - Students who know French or Spanish can explain the "tu" form in that language and when it is appropriate to use it-close friends, family, children, animals, and inanimate objects.

Verb Inflection

Elizabethan language used verb inflection, usually by simply adding an -est or -st to a word. These were used often with the 2nd person familiar pronouns: "Thou liest."; "What didst thou see?"; "Why canst thou not see the difference?"

Examples of some less known words found in Shakespeare's texts:

Addition – title	Corky – withered with age	Mayhap – maybe
Affined – bound by duty	Cousin – any close relative	Mess – meal, food
Anatomize – to analyze in detail	Dewlap – loose skin at the throat	Moiety – portion
Anon – until later	Dispatch – to hurry	Morrow – day
Arrant – absolute	Dotard – old fool	Nay – no
Attend – to await	E'en – evening	Ne-er – never
Aye – yes	Enow – enough	Oft – often
Balk – to disregard	Fancy-monger – a lovesick man	Passing – surprisingly, exceedingly
Belike – maybe	Fardel – burden	Perchance – maybe
Bodkin - dagger	Fare-thee-well – goodbye	Politician – schemer
Brake – bushes	Fie – a curse	Post – messenger
Brave – fine, handsome	Flibbertigibbet – demon	Prithiee – "I pray thee", please
Bugbear – goblin	Foppery – foolishness	Soundly – plainly
Bum – backside, buttocks	Fustian – wretched	Subscription – loyalty, allegiance
Caitiff – a wretched person	Geck – fool	Troth – belief
Chuck – term of endearment	Grammarcy – thank you	Verily – truly
Chuff – boorish fellow	Halter – noose	Want – lacking
Cog – to deceive	Heavy – sorrowful	Wherefore – why
Coil – trouble	Honest – chaste, pure	
Contumely – disdain	List – listen	



Lesson 2 – Telling Your Story: Using Shakespearean characters to write and perform an autobiographical tale

Written by: Robyn Berg

Introduction – Shakespeare’s works are timeless, with characters and stories that connect to us even hundreds of years later. This lesson gives students the opportunity to create a performance similar to *Seeking Shakespeare* using their own life stories combined with Shakespearean lines.

Teacher Note – This lesson has two parts that may take place in separate class periods, or as one longer class time. This lesson will require internet use.

Objectives: Students will:

- Apply the rhythm of iambic pentameter to a vocal exercise.
 - Produce a short script from personal experiences combined with Shakespearean lines.
 - Perform their written works and assess the process.
-
- **Warm-Up** - Often to get the brain working, we need to move the body! So, begin by having students stand up, put a hand over their hearts and tap along (ba-bum-ba-bum-ba-bum- ba-bum-ba-bum). Do it once more, even saying the words “ba-bum” 5 times aloud. Share with students that this rhythm is essentially Shakespeare’s iambic pentameter.
 - Keeping with these ten beats, ask students to turn to their neighbor and mimic the childhood game of “patty cake” by clapping their own hands together on the “ba” and clapping one (or both) of their neighbor’s hands on the “bum.” Students should do this until they have said “ba-bum” five times. Have them find a new partner and repeat this process two more times.
 - To finish this warm-up, students should start tapping their feet, a desk, a wall, whatever they choose (that is safe and respectful of others) as they continue to say the words aloud. Students should continue the heartbeat effect over and over as they move around the room and find new things to utilize - hopefully culminating in one big Shakespearean class jam session before you ask them to return to their seats.

PART ONE – Writing Your Story

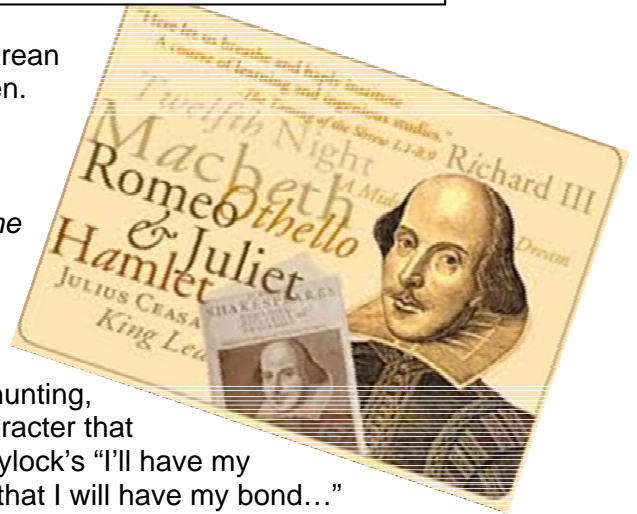
- Once back in their seats, ask students to free write about their own “life story” for ten minutes. This could include information about when/where they were born, their adolescent years, middle school years, and present day life circumstances. Encourage them to include family, friends, hobbies, and vacations as well. The main thing to remember is to attempt to write as chronologically as possible.
- After the free writing time is over, ask students to re-read their stories, looking for and marking times of change. (For example, did you move? Did your parents get divorced? Did you find an activity you really liked and feel like a new person after discovering it?) Students may need some guidance from the teacher to help them distinguish these defining moments.

- Next, ask them to try to categorize their stories into roughly 3 segments, and to name each section. For instance, “The Youngest Sibling,” “The Swimmer,” “The Future Banker.” This may take some guiding from the teacher, to help them identify the best sections in their stories.
- Students should now create three columns, titling each one with the different segment names. In those columns, they should now try to come up with words that describe who they were at that time in their lives.

The columns might look something like this:

<u>Column 1</u>	<u>Column 2</u>	<u>Column 3</u>
THE YOUNGEST SIBLING	THE SWIMMER	THE FUTURE BANKER
baby	eager	focused
naïve	competitive	good grades
whiny	fun	college-bound
late bloomer	free	money

- Now, students will do a web search to find a Shakespearean character that fits the three descriptions they have written. Some words in each column might not yield results. Encourage students to try different combinations. For example, a search of the words “banker Shakespeare character” may lead to some results for Shylock from *The Merchant of Venice*.
- Once they have three characters that coincide with their columns, students should begin searching for famous lines each character says. Again, this may take a little hunting, but ultimately they should settle on a quote for each character that speaks to them in some way. For instance, perhaps Shylock’s “I’ll have my bond; speak not against by bond: I have sworn an oath that I will have my bond...” from act three works best for their story. Students may find that one column will not yield many results, or one column feels less interesting. Students should choose the two columns/characters that work the best, and continue using those for the remainder of lesson.
- After settling on a quote for each column character, students should write each one out on two fresh sheets of paper. The two pages might look something like this:



Page 1

Then, the whining school-boy with his satchel
And shining morning face, creeping like snail
Unwillingly to school.

(JACQUES from *As You Like It*)

Page 2

I'll have my bond; speak not against by bond:
I have sworn an oath that I will have my bond...

(SHYLOCK from *The Merchant of Venice*)

- Next, they will take 2-3 fresh sheets of paper and place them in between the Shakespearean quotes, creating a pile of 4-5 sheets of paper stacked on top of one another. The first sheet of paper should be some kind of introduction to their life story. They should try to introduce themselves in 3-4 sentences, knowing that the first quote will follow this introduction in the 4-5-page life story. Students should repeat this process for the other sheet(s) of paper, finding a few sentences that bridge the quotes if possible. On the final page, bring this autobiography to the present moment in time.

Using the examples we have thus far, the 5 pages might look something like this:

Page 1

I was born in Clarksville, the youngest of 4 children. My sisters and brother always teased me about being the baby of the family. I never liked school all that much when I was young.

Page 2

Then, the whining school-boy with his satchel
And shining morning face, creeping like snail
Unwillingly to school.

(JACQUES from *As You Like It*)

Page 3

It wasn't until I started swimming in junior high that I really figured out what I liked to do. My mom signed me up for lessons and I just loved it. So I started swimming at meets and set a bunch of records. I think I'm a competitor at heart. In fact, I love that fast pace so much that I think I want to work on Wall Street. I'm pretty focused on that goal and I'm not going to let anyone or anything stand in my way.

Page 4

I'll have my bond; speak not against by bond:
I have sworn an oath that I will have my bond...
(SHYLOCK from *The Merchant of Venice*)

Page 5

I'm planning to apply at some big name schools like Duke and Columbia. I'm going to show all my siblings that even the youngest kid can make it big. I don't swim competitively anymore, but I will always have a pool in my backyard. And when I'm making the big bucks on Wall Street...you are all invited to a pool party!

- Notice, the example had moments of both comedy and drama—this is great! Life is full of highs and lows and this exercise is an opportunity to be truthful about that. It is also a way to show how much Shakespeare understood the human condition. He created a variety of characters from all different walks of life.

PART TWO - Performance

- Now that students have finished writing their stories, it's time to get ready to perform!
- Have students begin by finding a partner and taking turns speaking these lines to each other:
A B C D E F G H I J K L M N O P
ba-bum, ba- bum, ba-bum, ba- bum, ba-bum
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
ba-bum, ba- bum, ba-bum, ba- bum, ba-bum
And they all lived happily ever after.
- The idea to this is to begin getting used to going back and forth between prose (the sentences students wrote) and verse (the Shakespearean quotes). In an effort to get the body involved in addition to the voice, now ask them to say the text together with a partner, repeating the “patty cake” claps from earlier in the lesson.
- Now give students time to rehearse their stories for performing. Give students time to work individually, but also with partners or small groups to get feedback.
- Finally, have each student share his/her story compilations.

Closure/Reflection - What was the creation process like? Was it challenging to incorporate Shakespearean characters? Or freeing in a way? What might an exercise like this tell us about Shakespeare and his connection to the human condition? How did it feel to share your piece with your classmates? If you had more time, how would you add or subtract to your piece? What if it was 10 pages...or 20...?



Lesson 3 – Seeking a Personal Soundtrack

Written by: Beth Anne Musiker

Introduction: This lesson will look at personal timelines and the music that creates the “soundtrack” of your life. How can music help tell a story? How does it help you connect to your own story?

Objectives: Students will:

- Journal about their lives and analyze how music connects to it.
- Construct a personal timeline of their lives.
- Consider the experiences on their timelines and choose songs that apply to those experiences, creating a soundtrack for their life stories.

Warm-up – Begin this lesson with a journaling activity to activate students’ knowledge and experiences. Reassure students that they will not be required to share what they write and encourage them to respond honestly and specifically. Let them know there will be opportunities for sharing from time to time throughout the lesson for those who are willing to do so, but it will not be required.

- Set up the journaling time by reminding students that there are no right or wrong answers, only their experiences, thoughts and feelings. Students should stay focused and quiet during the times we are doing any journaling or personal writing –for their own concentration as well as for the benefit of others. Students should listen to your prompts, and journal about the topics privately.

Suggested prompts:

- Think back – what is your first memory of any song? Were you in pre-school? Was it a lullaby? Was it from a children’s TV show, cartoon or a movie?
 - What’s the first song you remember singing?
 - What was your favorite song as a 4-5 yr. old, 7, 9, 11-12, since middle school, in HS?
 - Where were you the first time you heard your favorite songs?
 - Do you have moments in your life that have been marked by songs? First date? Summer? Driving? Parties/Dances? School song?
 - What memories do you associate with your favorite songs? Where were you when you first heard them? How old were you? Who was with you? Where did you hear each of them – on the radio, in person, on a record? What was your first impression or response to these songs?
 - What music do you remember your parents playing around the house?
 - How has your life been impacted by your parents’ choice of music?
 - Do you or does anyone in your family play an instrument or sing? How has that impacted your own preferences in music?
 - Do you have a favorite instrument?
 - Do you have a favorite style or genre of music?
 - Who is your favorite recording artist or band now?
- Reflection: Discuss the journaling topics for a moment. What did it feel like to think about all the music that’s been a part of your life? Any surprises or memories you didn’t realize you had? Would anyone like to share their favorites?

Instructional Procedures:

- Students will be creating a personal timeline of some of the key events in their lives from the time they were born until today. On a blank piece of paper, ask students to create a timeline to assist them with the next step. To create their timelines, they should draw a straight line down their page, a bit left of the center of the page. This will leave room on the left for dates (or ages) and space on the right side to write what the memory or event was - memories sweet, funny, sad, and angry are all OK.
- Now provide time for students to work on their timelines. They should fill in the important dates/ages and events in their lives.
- Discuss the timelines. How did it feel to do this activity? Would anyone like to share some highlights from their timeline? Was anyone surprised by what they wrote?
- Finally, students will create a personal soundtrack to accompany their life's story based on the memorable events on the timeline. What songs would belong on this timeline? Students should go back and write in song titles that would reflect each moment on their timelines. They may use songs that really did accompany these moments in their life and/or they can look back on the moments and use songs that they think fit the moment described whether or not they even knew the song at the time. Take time to fill in as many musical memories and the associations they hold as possible.

Closure/Reflection – Have students pair up and take turns sharing a couple of favorite moments and the songs selected to accompany those moments with their partner.

Then take a few minutes to process the experience with the full group. How would they describe the experience today from the beginning of class to the end? How did it feel to share the personal soundtrack with a partner? What was it like to hear a partner's memories and song choices? How do students think this exercise might be useful to telling your own life story in a play?

In addition to Shakespeare's texts, *Seeking Shakespeare* utilizes many songs to help tell the story of Santiago Sosa's life. Below is the list of songs used during the show.

Seeking Shakespeare Song List

- To Wish Impossible Things by The Cure
- Right Here Waiting by Richard Marx
- I Will Always Love You by Whitney Houston
- Everybody Hurts by R.E.M
- Black by Pearl Jam
- Today by Smashing Pumpkins
- Something in the Way by Nirvana
- Wisconsin Fight Song
- Angel Sigh by Spiritualized
- Window by Album leaf
- Walkaways by Counting Crows

Fun with predicting - Check out the lyrics to these songs, and see what you can predict about the show and how these songs are used!



Lesson 4 – All the World's a Stage : *Comparing Elizabethan and Modern Theater*

Adapted from a lesson on readwritethink.org

Introduction – In this lesson, students compare attending a performance at The Globe to attending a current professional production (such as a play on Broadway) or to viewing a movie at a local theater, by researching Elizabethan times.

Teacher Note – This lesson requires internet access.

Objectives: Students will:

- Compare/Contrast attending a performance at The Globe to seeing a Broadway production or a movie.
- Research Internet sources and compile information regarding performances at The Globe versus viewing a contemporary movie at a local theater.
- Present their findings to the class.

Warm-up –

- Introduce the activity by asking students if they ever have attended a live theater performance. Lead a discussion of impressions and occurrences - what performance they saw, how much the ticket cost, where they sat, how people around them behaved and responded, and whether they would recommend the performance to others and why.
- Ask similar questions about recent attendance at local movie theaters and draw out comparisons between live theater and a movie theater experience.
- As a class, view the virtual tour from the Shakespeare's Globe Website. (<http://www.shakespearesglobe.com/about-us/virtual-tour>.) Looking at each of the components of the tour (Stage, Yard, Middle Gallery, and Upper Gallery), ask for observations about how attending a performance in such a venue would be similar or different from a modern theater or cinema.



Instructional Procedures:

- Explain that students will now research contemporary theater and movie experiences and the experiences of attending a performance at a theater during Shakespeare's time.
- Give students time to research the theater comparisons individually or in pairs. The following page has a listing of possible search suggestions if they need help getting started. For each type of theater, students should research and compare some the following topics:
 - Transportation (Modes of transportation and travel conditions, such as roads)
 - Health Issues (Medical and dental issues, outbreaks of illnesses, sanitation, etc.)
 - Public/Government Attitude (How is this entertainment perceived, who supports/is against it?)
 - Other Entertainment Options (What else could people do instead of attending a play or movie?)
 - Audience (Who typically attends, social and financial status, how are they expected to behave?)
 - Theater Design (How is the theater built, how does it affect who attends/what they experience?)
 - Cost (Include ticket and extras, such as refreshments)
 - Other Issues (When, where, and why would the audience go to an event at this venue?)

- When students have completed their research, show students how to create a Venn Diagram. In pairs, ask them to create one to compare the Globe Theater of Shakespeare's time with either Broadway Theater or a modern movie theater.

Closure/Reflection - Discuss some of the similarities and differences students discovered between Shakespeare's theater and the modern theaters they compared in their research. Look at several examples of the student created Venn Diagrams, and discuss their findings.

Extension Ideas:

- Do some research on Elizabeth's time in the tower of London. She was twenty-one years old, and although she was popular with the people, she was certain she was going to die there. After your research, write a monologue from Elizabeth's perspective. What are her feelings about being in the tower? Now turn the perspective around. Write a monologue from the perspective of a young person seeing the princess in the tower. How do you feel? Are you sympathetic toward her, or glad she's there because your loyalty lies with Queen Mary? What do you hope is the outcome for Elizabeth?
- Divide the class into groups for a debate: City officials, religious leaders, the Queen and her advisers. Research how each group feels about theatre in the city of London and then create a mock-debate on the subject.
- The year is 1572 and the Vagabonds Act has just come out. In groups create a scene in which a group of travelling actors talk about the possibility of getting caught under the Act. Are they afraid? Do they think officials will be lenient? Do any think about leaving acting?
- Take a modern scene and cut it up so that actors only receive their lines and their cue line. Then have them read through the scene. Discuss what the experience is like to act that way. What did it feel like to have to listen for lines? Try the same exercise with a Shakespeare scene as they would have done in the Elizabethan era.



Some Online Search Suggestions –

- The City of London during Shakespeare's time - <http://elizabethan.org/compendium/27.html>
- About Shakespeare's Theater - <http://www.folger.edu/shakespeares-theater>
- Info on several theaters during Shakespeare's time - <http://www.shakespeare-online.com/theatre/>
- Shakespeare's Audience - <http://internetshakespeare.uvic.ca/Library/SLT/stage/audience.html>
- Elizabethan England Medicine – <http://www.elizabethanenglandlife.com/elizabethan-england-medicine.html>
- The Plague/how it affected theater - <http://internetshakespeare.uvic.ca/Library/SLT/society/plague.html>
- Elizabethan England: Money and Coinage - <http://elizabethan.org/compendium/6.html>
- The Elizabethan Cost of Living - <http://internetshakespeare.uvic.ca/Library/SLT/society/cost.html>
- The Broadway League - contains information on the costs associated with theater, audience demographics, and technical information on performance spaces in New York City - <http://www.broadwayleague.com>
- Information about Broadway and Broadway plays - <http://www.broadway.com>
- Broadway Theater - https://en.wikipedia.org/wiki/Broadway_theatre
- Fandango - Gives movie previews and articles, movie prices, current features, and movie theaters, searchable by zip code <http://www.fandango.com/>



Shakespeare's Life Timeline



- 1564** April 23: William Shakespeare was born. He spent his early years in Stratford upon Avon, attending Stratford Grammar School until he was 14 years old.
- 1582** November 28: marries Anne Hathaway.
- 1583** May 26: The baptism of Susanna Shakespeare, the first child of William and Anne.
- 1585** February 2: The baptism of their twins, Hamnet and Judith.
- 1592** Will leaves his home in Stratford upon Avon and starts to work in the emerging theatres.
- 1593** London Theatres close due to the Bubonic Plague (The Black Death).
- 1595** Achieves prosperity and recognition as the leading London Playwright at the 'Theatre'.
March 15: First document mentioning Shakespeare connected with the theatre.
- 1596** His company of actors moved to the Swan Theatre when authorities ban the public presentation of plays within the city limits of London.
August 11: His son, Hamnet dies, possibly from the bubonic plague, at the age of eleven.
October 20: John Shakespeare, father of Shakespeare is granted a Coat of Arms.
- 1598** Shakespeare and members of his company finance the building of the Globe Theatre.
- 1599** The Globe Theatre is built on Bankside.
- 1600** First production of Julius Caesar at the Globe theatre.
- 1601** His acting troupe, the Chamberlain's Men, commissioned to stage Richard II at the Globe.
- 1603** March 24: Queen Elizabeth I dies and the new monarch in England becomes King James I.
May 19, The King's Men acting troupe forms.
- 1608** Mentioned as one of "the mens' players" (The King's Men).
The King's Men buy the Blackfriars Theatre of which Shakespeare is part owner.
- 1613** June 29: Fire destroys the Globe Theatre during a performance of Henry VIII when cannon fire sets fire to the thatched roof.
- 1614** The second Globe Theatre was built.
- 1616** April 23: The death of William Shakespeare.
April 25: Burial takes place in the chancel of Holy Trinity Church in Stratford.
- 1623** 'The First Folio' of his plays is published.



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 Julie and Dale Allen
 Altria Companies Employee Community Fund
 AT&T
 Athens Distributing Company
 The Atticus Trust
 Bank of America
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 Best Brands, Inc.
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 Bonnaroo Works Fund
 Mr. and Mrs. Jack O. Bovender Jr.
 Bridgestone Americas Tire Operations, LLC
 Bridgestone Americas Trust Fund
 The Broadway League
 Brown-Forman
 Butler Snow
 CapStar Bank
 Anita and Larry Cash
 Caterpillar Financial Services Corporation
 CMA Foundation
 Coca-Cola Bottling Company Consolidated
 Eva-Lena and John Cody
 The Community Foundation of Middle Tennessee
 Community Health Systems
 Corrections Corporation of America
 Creative Artists Agency
 Delek U.S. Holdings
 Delta Dental of Tennessee
 Dollar General Corporation

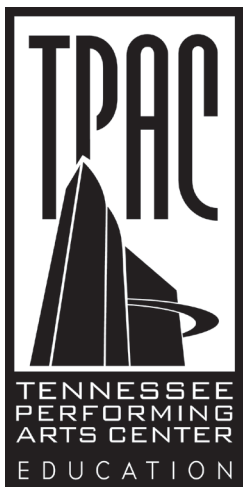
Dollar General Literacy Foundation
 Earl Swensson Associates, Inc.
 East Tennessee Foundation
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 Ernest and Selma Rosenblum Fund for the Performing Arts
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