

SIX ENRICHMENT GUIDE



By **TOBY MARLOW** and **LUCY MOSS**

The Canadian Premiere of the original West End production

Presented by arrangement with **KENNY WAX, GLOBAL MUSICALS, GEORGE STILES, KEVIN MCCOLLUM,** and **CHICAGO SHAKESPEARE THEATER**

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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking, and enjoy the experience as much as possible. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members.

To ensure the most positive experience, please review the following information prior to arriving at the theatre.

Not Allowed in the Theatre:

- No outside food or beverages. Only beverages purchased in the lobby and placed in a Citadel Sippy and bottled water will be allowed in the theatre. Unwrapped ice cream bars may be taken into the theatre. Please enjoy all other snacks in the lobby.
- Cameras and other recording devices (please note that taking photographs or other recordings in the theatre are strictly prohibited by law).

Basic Courtesy:

- Turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience during the performance – it is important that audience members not talk, move around, or fidget during the performance, as this can be distracting for the actors, as well as fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre.
- For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Do not place backpacks or other bags in the aisle in front of your feet, as this may impair the ability of persons to exit the row in an emergency.

Inappropriate Behaviour:

Citadel Theatre representatives watch carefully during performances for inappropriate behaviour, especially behaviour that could endanger an actor or audience member. Inappropriate behaviour includes, but is not limited to:

- Talking in the audience
- The use of laser pointers or other light or sound-emitting devices
- Interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.)

Audience members identified as engaging in this type of behaviour will be removed from the theatre during the performance or at intermission

WHO'S INVOLVED

ADRIANNA HICKS
ANDREA MACASAET
ABBY MUELLER
BRITTNEY MACK
SAMANTHA PAULY
ANNA UZELE
NICOLE KYOUNG-MI LAMBERT
MALLORY MAEDKE

Catherine of Aragon
Anne Boleyn
Jane Seymour
Anna of Cleves
Katherine Howard
Catherine Parr
Alternate Aragon/Cleves/Parr
Alternate Boleyn/Seymour/Howard/Dance Captain

Directors
Choreographer
Set Designer
Costume Designer
Lighting Designer
Sound Designer
Orchestrator
Musical Supervisor
Music Director
Casting
New York Casting
Musician Contractor
Stage Manager
Assistant Stage Manager
Associate Director
Assistant Choreographer
Associate Costume Designer
Associate Lighting Designer
Associate Sound Designer
Photography

LUCY MOSS & JAMIE ARMITAGE
ANNE INGROUILLE
EMMA BAILEY
GABRIELLA SLADE
TIM DEILING
PAUL GATEHOUSE
TOM CURRAN
JOE BEIGHTON
ROBERTA DUCHAK
BOB MASON
TARA RUBIN CASTING & PETER VAN DAM, CSA
JIM COCKELL
LISA RUSSELL
AL GADOWSKY
MEGAN E. FARLEY
MALLORY MAEDKE
MIEKA VAN DER PLOEG
PAUL TOBEN
JOSH MILLICAN
LIZ LAUREN (Courtesy of Chicago Shakespeare Theater)

HISTORY OF SIX

By The Creators, Toby Marlow & Lucy Moss

There are many potential origin stories for this show.

One wherein the idea of the six wives as a pop group came to Toby in a sudden vision in the back of a poetry class and he scribbled the idea down along with the phrase, 'need Lucy.' One that goes further back to an evening spent despairing over the gender disparity in meaty theatrical parts and joking about writing a musical called '*Live and Let Dido*.' Another that goes still further back to the formation of our friendship when we first went out on the town together and discovered we are both aggressively enthusiastic dancers. But the origin story that hopefully gives the best sense of where this piece has come from, and where we hope it might end up, actually took place much later than these, during our first proper writing session together in January 2012.

We already knew we had a slot at the Edinburgh Fringe to fill with an original musical. The Cambridge University Musical Theatre Society (yep - acronym C.U.M.T.S...) – weary of annually haemorrhaging money in Edinburgh on the rights to real musicals by real writers – had generously granted us the opportunity to pen their upcoming production. We also had the basic concept of "the six wives of Henry VIII, but - like - a pop group" and some other criteria outlining the kind of show we wanted to write: e.g. we wanted a show that experimented with the form of a 'traditional' musical; we wanted to use pop music because that is what we both formally define as "our jam." We had very little else.

So in that initial meeting, we did two things. We spent an inordinate amount of time thinking up increasingly obscure potential titles for the show – the first of which was *Six*. But we also decided to write a kind of manifesto of what we were trying to achieve – a manifesto that we hoped could act as a guidepost to check ourselves against during the writing process.

Looking back on it now, it seems utterly absurd that two people who had never written anything together before – let alone an entire musical – came up with a document as unbelievably grand and self-righteous as this. (Honestly, who did we think we were?) We definitely fell short of our aims in some ways. For instance, it's still very much up for debate whether or not the show actually passes the Bechdel test (oops). And in other ways, these aims feel very much like a relic of our own individual journeys discovering the discourse surrounding gender – a snapshot of a very specific moment in our lives in early 2012. Indeed, if we were to write this kind of document now, we are sure the outcome would be considerably different.

But nonetheless this six point plan was essential in shaping our writing process and hopefully goes some way to explaining why the show exists in the way it does:

Six's 'Six-Point Plan' – What We're Trying To Do:

1. We want to provide a different perspective on the six queens separate from their status as wives.
2. We will give female historical figures a voice to tell their own experiences – experiences that have, in the past, predominantly been told by men.
3. We aim to show that even 500 years later, there are still parallels to be found in the female experience.
4. We will show that women can tell stories together that are interesting, engaging, clever, and funny – stories told by women do not have to be about or include men in order to be entertaining.
5. We plan to use the pop concert genre to enable this fun, silly, comic, and powerful story to be told exclusively by women – but not just 'for' women – and in order to facilitate our third aim.
6. All of the above needs to be done whilst above all acknowledging the silliness and campiness of its own genre and being self-aware of its own message; it should never be earnest or too sincere.

Lastly, we'd just like to say a massive thank you to everyone who has been involved in *Six's* journey, especially all of the remarkable performers who have thus far brought Aragon, Boleyn, Seymour, Cleves, Howard, and Parr to life onstage. You are all true queens.

THANK YOU.

- Marlow and Moss xoxo

CREATOR BIOGRAPHIES

TOBY MARLOW *Writer*

Toby is the composer and co-writer of *Six*. Following the show's debut at the Edinburgh Fringe in 2017 (and after somehow graduating from university despite the copious amounts of theatre and minimal amounts of actually doing his degree #oops), Toby has had the most incredible time developing *Six* and working with some unbelievably talented creatives in order to bring this ridiculous pop concert to life. He's so proud of the work that everyone has done on this production, and he can't wait to share it with everyone who comes along – like you! Toby is also the co-writer and co-performer of the award-winning *Hot Gay Time Machine*, which has enjoyed sold-out runs in London's West End and at both the Edinburgh and Brighton Fringe Festivals. Toby studied English at the University of Cambridge (where he met friend and colleague, Lucy Moss) and his previous co-writing and composing credits include *Six*, *Hot Gay Time Machine*, *Red/Wolf* and this biography. @thetobymarlow

LUCY MOSS *Writer/Co-Director*

Lucy is one half of Marlow and Moss, the writing duo behind *Six*, and also one half of the show's directors. Previous writer-director credits include: the multi-award-winning *Hot Gay Time Machine* (Trafalgar Studios, Edinburgh Fringe) – with whom she has also written for *Courtney Act's Christmas Extravaganza* (Channel 4). Previous directorial credits include: *Pelican: The Cat Man Curse* (Soho Theatre); *Pelican: Fisk* (Edinburgh Fringe); *Wasted* (Edinburgh Fringe); *A Midsummer Night's Dream* (U.S. Tour). Credits as associate/assistant include: *Boris: World King* (Trafalgar Studios);

Monster (Perth Fringe, Edinburgh Fringe); and *Red/Wolf* (Vaults). Lucy studied history at Cambridge University and trained in Dance and Musical Theatre at Laine Theatre Arts. @mucyloss

CHARACTERS

Catherine of Aragon - QUEENSPARATION Beyoncé and Shakira
Anne Boleyn - QUEENSPARATION Lily Allen and Avril Lavigne
Jane Seymour - QUEENSPARATION Adele and Sia
Anna (or Anne) of Cleves - QUEENSPARATION Nicki Minaj and Rihanna
Katherine Howard - QUEENSPARATION Ariana Grande and Britney Spears
Catherine Parr - QUEENSPARATION Alicia Keys and Emeli Sandé

SYNOPSIS

In this modern retelling of the lives of Henry VIII's ill-fated wives, we see six powerful women take the stage and rewrite their sad history into one of independence and strength. Each woman takes the stage to spin her tale of woe and compete with the others for the saddest tale. Along the way it becomes clear that the more important message is that of empowerment. They ultimately learn that they should not be competing with and blaming one another, but instead blaming the man who abused them all, and focusing their energies on building themselves and each other up. They are determined to tell their own story instead of it being told through the lens of their husband.

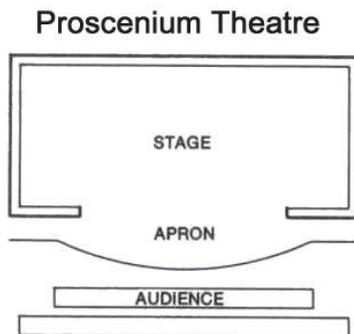
PRODUCTION ELEMENTS

PROSCENIUM STAGE

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called "proscenium theatres" because they retain the other characteristics of this style of theatre.

Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.



BIOGRAPHIES OF THE SIX

Catherine of Aragon

At the age of 17, Henry married Catherine of Aragon, and the two were crowned at Westminster Abbey. Henry VIII's father wanted to affirm his family's alliance with Spain, so he offered his young son to Catherine, who was the widow of Henry's brother Arthur. The two families requested that Pope Julius II officially grant dispensation to Arthur and Catherine's marriage. The pope conceded, but the official marriage of Henry and Catherine was postponed until the death of Henry VII in 1509. Although Catherine gave birth to Henry's first child, a daughter, Mary, Henry grew frustrated by the lack of a male heir and began keeping two mistresses at his beckon. *The Book of Leviticus* stated that a man who takes his brother's wife shall remain childless. Though Catherine had borne him a child, that child was a girl, which, in Henry's logic, did not count. He petitioned the pope for an annulment but was refused due to pressure from Holy Roman Emperor Charles V, Catherine's nephew. The debate, during which Catherine fought mightily to maintain both her own and her daughter's titles, lasted for six years before eventually culminating in the first divorce.

Anne Boleyn

One of Henry's mistresses during his marriage to Catherine of Aragon, Mary Boleyn, introduced him to her sister, Anne Boleyn, and Anne and Henry began secretly seeing one another. Because Catherine was now 42 and unable to conceive another child, Henry set on a mission to obtain a male heir by configuring a way to officially abandon his marriage with Catherine. In 1533 Anne became pregnant and, deciding that he did not need the church's permission, Henry married her in secret in January of that year. Anne failed to provide a male heir, and after miscarrying twice Henry became interested in one of Anne's ladies-in-waiting, Jane Seymour. In an all-out effort to leave his unfruitful marriage, Henry contrived an elaborate story that Anne had committed adultery, had incestuous relations and was plotting to murder him. Henry charged three men on account of their adultery with his wife, and on May 15, 1536, he put her on trial. Anne, regal and calm, denied all charges against her. Four days later, Henry's marriage to Anne was annulled and declared invalid. Anne Boleyn was then taken to the Tower Green, where she was beheaded in private on May 19, 1536.

Jane Seymour

Within 11 days of Anne Boleyn's execution, on May 30, 1536, Jane Seymour and Henry VIII formally wed. However Jane was never officially coronated or crowned queen. In October 1537, following a difficult pregnancy, Jane Seymour produced the king's long-hoped-for son, Edward. Just nine days after giving birth, Jane died from a pregnancy-related infection. Because Jane was the only of Henry's spouses to bear him a son, he considered her to be his only "true" wife. He and his court mourned for an extended period of time after her passing.

Anne of Cleves

Three years after the death of Jane Seymour, Henry was ready to marry again, mainly to ensure the succession of his crown. He inquired in foreign courts about the appearances of available women. Anne, the sister of the Duke of Cleves, was suggested. The German artist Hans Holbein the Younger, who served as the king's official painter, was sent out to create a portrait of her. However after the couple married, in January 1540, Henry disapproved of Anne in the flesh and divorced her after six months. She received the title of "The King's Sister" and was given Hever Castle as ample residence.

Katherine Howard

Within weeks of his divorce to Anne of Cleves, Henry married the very young Katherine Howard, a first cousin of Anne Boleyn, in a private marriage on July 28, 1540. Henry, 49, and Katherine, 17, started out a happy pair. Henry was now dealing with tremendous weight gain and a bad leg, and his new wife gave him zest for life. He repaid her with lavish gifts. Happiness would not last long for the couple. Katherine began seeking the attention of men her own age—a tremendously dangerous endeavor for the queen of England. After an investigation into her behaviour, she was deemed guilty of adultery. On February 13, 1542, Henry had Catherine executed on the Tower Green.

Catherine Parr

Independent and well educated, Catherine Parr was Henry's last and sixth wife; the pair were married in 1543. She was the daughter of Maud Green, a lady-in-waiting to Henry's first wife, Catherine of Aragon. Maud named her daughter after the queen; thus, Henry's last wife was named after his first. Parr was a twice-made widow. The most well documented incident of Catherine Parr's life was her effort to ban books, a truly horrible act under her husband's leadership that practically got her arrested. When Henry came to admonish her for her brash actions, she submitted to him, saying she was merely looking to create a circumstance when he could teach her the proper way to behave. Henry accepted the sentiment, either true or devised, saving her from a brutal end.

HISTORY

Why Henry VIII Could Not Have a Son, and the Folklore Surrounding This

Henry VIII believed that he had been cursed because he married his brother's wife after he died (Catherine of Aragon) and that was why he could never seem to conceive a son or, seemingly later in life, any healthy children at all which led to him eventually divorcing and killing the women in his life in an attempt to claim a male heir.

However, modern science may actually have a medical reason for this inability to conceive multiple children with the same woman. Bio archaeologist Catrina Banks Whitley and anthropologist Kyra Kramer argue that the Kell Protein and McLeod Syndrome could have caused Henry's inability to conceive a male heir.

When a Kell positive man impregnates a Kell negative woman, there is a 50 percent chance of provoking an immune response in the woman's body that attacks her developing fetus. The first baby of a Kell positive father and Kell negative mother is usually fine. But some of the baby's blood will inevitably get into the mother's body leading her to produce antibodies against the baby's Kell antigens. As a result, subsequent pregnancies suffer from critical medical issues that often result in a miscarriage between about 24 and 28 weeks of pregnancy.

In addition to Henry's problematic blood type, the researchers propose that he also had a rare genetic disorder called McLeod syndrome. Carried on the X-chromosome, the disease generally affects only men and usually sets in around age 40 with symptoms including heart disease, movement disorders and major psychological symptoms, including paranoia and mental decline. This could explain his increasing paranoia surrounding the lack of an heir and blaming the increasingly wild accusations he threw at his wives in order to have an excuse to divorce or behead them.

The Reformation of the Church of England

When Henry VIII came to the throne in 1509, England was a Catholic country and the Head of the Church was the Pope. The prayers and sermons in England were done in Latin; very few people spoke Latin, let alone were able to read it.

Henry was granted a papal dispensation to marry his first wife, Catherine of Aragon, as she had originally been married to his brother, Arthur. Their marriage was relatively happy for many years. When it became clear that a male heir was not going to come from his marriage to Catherine, Henry became involved with Anne Boleyn. In order for an heir to be considered legitimate, the parents must be married. At the time and under the Catholic Church, a marriage was considered a lifetime commitment and one could only remarry if their first spouse had died. Therefore, Henry again asked for a papal dispensation for a divorce from Catherine of Aragon on the grounds that because Catherine had been his brother's wife, they never should have been married in the first place. The new Pope would not grant Henry a dispensation as this would negate the former Pope's dispensation, which was believed to be the word of God. Henry VIII decided to marry Anne Boleyn anyways, which would ultimately result in his excommunication from the Roman Catholic Church.

Henry created the Church of England and placed himself as its head. Kings and Queens were considered to have 'divine right' which meant that they were chosen to rule by God. Therefore Henry considered it legal, as King and the Supreme Head of the Church, to grant himself a divorce and to marry Anne Boleyn. During this time, Henry VIII also dissolved the monasteries as they were a part of the Roman Catholic Church and they were seen by many as being corrupt. Henry did not face much opposition from the common people in the dissolution of the monasteries. The people were taxed for everything. They paid a tax to get married, to baptise their children, and to be buried in land owned by the Church, which was Holy Ground. The belief was very strong that if you were not baptised or not buried in Holy Ground your soul would not go to Heaven. All of the wealth gained through taxes was given to the Catholic Church. Effectively this made the Catholic Church rich and kept the poor people poor and under Church control. The people thought that with the taxes now being paid to Henry's new Church that the taxes would be less. Henry VIII also allowed many of the actual monastery buildings to be taken down and the people were able to get free building materials. By this time, many of the monks and monasteries were corrupt and not helping the people as they should have been, so Henry's efforts were largely unopposed. By 1540 most of the monasteries had been dissolved. The destruction of the monasteries was very appealing to Henry as it both gave him more control as well as filling his treasury.

By the end of Henry VIII's reign, the King was the Supreme Head of the Church of England. Church services were primarily still in Latin, but increasingly in English, and the Bible was beginning to be translated into English so that the literate (still mostly the higher ranks) could interpret the Bible for themselves.

The Reformation of the Church of England had a profound impact on England, the world, and especially the wives of Henry VIII. Henry's divorce from Catherine of Aragon diminished the power the spouse of a ruler. If one wife can be put aside, what would stop the King from putting aside another? Through the Reformation, Henry VIII quest for a male heir would effect the entire world, as it changed how people looked at the Roman Catholic Church and the Pope. The rise of Protestantism in Europe at the same time resulted in the Reformation of Christianity as a whole and would ultimately assist in the downfall of the Holy Roman Empire.

In the musical *Six*, religion and the Reformation are very prominent themes throughout, but especially for the stories of Catherine of Aragon and Anne Boleyn.

Tudor Fashion VS Modern Pop Icon Fashion and the inspirations for the costumes of SIX

During the Tudor period, women's gowns were designed to create a triangular shape. The gowns would be constructed in pieces and would usually have a smock, petticoat, kirtle, and a partlet (low-cut bodice often trimmed with lace).

Women's sleeves were separate pieces. They were hanging or puffed sleeves, or the French 'bell sleeves'. Anne Boleyn was very well known for her sleeves, and it is a well-known myth that Henry VIII wrote the poem 'Greensleeves' for Anne Boleyn. Although Henry was an accomplished poet and musician, the true poet is unknown and the first record of the song wasn't until 1580, long after Henry and Anne had died. Nevertheless, the myth has persisted and you can see its influence in Anne Boleyn's themes in *Six*. Anne's costume is green, and her lyrics and musical themes reflect the song 'Greensleeves'.

During the Tudor era, it was considered very improper to have a bare head, so your outfit was not complete without a cap. Catherine of Aragon wore a 'gable hood' which was seen as a more conservative style, while Anne Boleyn often wore a 'crescent cap' which was a new style made popular in the French court in the 1520s.

Anne of Cleves, from Düsseldorf, was known for her Germanic style of dress. Her style was very unpopular with the English Court. The skirt and bodice were often cut separately and then sewn together. Most of her gowns were open cut, showing an elaborately decorated kirtle underneath. The partlet would be low-cut but constructed in a style that would still cover the neck and shoulders.

Jane Seymour, Catherine Howard, and Catherine Parr all dressed as English noblewomen (Anne Boleyn was also English, but was heavily influenced by her time in the French Court). There were laws that determined what one could wear that enforced rank and station. Purple, gold, and silk were reserved for royalty. As Queens they could wear sable fur, but other types of fur were worn by the lower ranks. There were laws that would prohibit wearing foreign wools and furs, which helped to protect local trade.

Timeline of King Henry the VIII

- 1509 Henry accedes to the throne on the death of his father, Henry VII.
- 1509 Henry marries Catherine of Aragon, daughter of the Spanish King and Queen, and widow of his elder brother, Arthur
- 1511 Henry joins the Holy League against the French. All men under the age of 40 are required to practise archery.
- 1513 The English defeat the Scots at the Battle of Flodden Field. James IV of Scotland is killed.
- 1515 Thomas Wolsey, Archbishop of York, becomes Chancellor and Cardinal.
- 1516 Catherine gives birth to Princess Mary (later Mary I).
- 1517 Martin Luther publishes his 95 theses against the abuses of the Roman Catholic Church.
- 1518 The Pope and the Kings of England, France, and Spain pledge peace in Europe
- 1520 Henry holds peace talks with Francis I of France at the Field of the Cloth of Gold, but fails to get support against Charles V of the Holy Roman Empire.
- 1525 Hampton Court Palace is completed. William Tyndale publishes The New Testament in English.
- 1526 Cardinal Wolsey re-establishes the Council of the North
- 1527 Henry seeks permission from the Pope to divorce Catherine of Aragon but is refused.
- 1529 Cardinal Wolsey is accused of high treason for failing to get the Pope's consent for the divorce, but dies before he can be brought to trial.
- 1529 Sir Thomas More becomes Chancellor. Henry starts to cut ties with the Church of Rome.
- 1531 The appearance in the sky of Halley's comet causes widespread panic and talk of holy retribution
- 1532 Sir Thomas More resigns from the Chancellorship over the erosion of Papal authority.
- 1533 Thomas Cranmer is appointed Archbishop of Canterbury and annuls Henry's 24-year marriage to Catherine of Aragon.

- 1533 Henry marries Anne Boleyn.
- 1533 Princess Elizabeth (later Elizabeth I) is born.
- 1533 Pope Clement VII excommunicates Henry
- 1534 The Act of Supremacy is passed, establishing Henry as head of the Church of England.
- 1535 Sir Thomas More is executed after refusing to recognize Henry as Supreme Head of the Church of England.
- 1535 Thomas Cromwell is made Vicar-General and starts plans to seize the Church's wealth.
- 1535 First complete English translation of the Bible by Miles Coverdale
- 1536 Anne Boleyn is executed and Henry marries Jane Seymour
- 1536 The Act of Union between Wales and England.
- 1536 Thomas Cromwell begins the dissolution of the monasteries under the 'Reformation' .
- 1536 Great northern rising, known as the Pilgrimage of Grace against the dissolution of monasteries.
- 1537 Jane Seymour dies giving birth to Edward (later Edward VI).
- 1539 Parliament passes the Act for the 'Dissolution of the Greater Monasteries'. The abbots of Colchester, Glastonbury and Reading are executed for treason.
- 1540 The last of the monasteries to be dissolved is Waltham Abbey.
- 1540 Henry marries Anne of Cleves in January but the marriage is annulled in July
- 1540 Execution of Thomas Cromwell on a charge of treason.
- 1540 Henry marries Catherine Howard.
- 1541 Beginning of the Reformation in Scotland under John Knox.
- 1542 Catherine Howard is executed for treason.
- 1542 James V of Scotland dies and is succeeded by his 6 day old daughter Mary Queen of Scots.
- 1543 Henry marries the twice-widowed Catherine Parr, his sixth and last wife.
- 1543 Treaty of Greenwich proposes marriage between Henry's son Edward and Mary Queen of Scots. However it is repudiated by the Scots 6 months later who want an alliance with France.
- 1545 Henry's flagship The Mary Rose sinks in the Solent
- 1546 Henry becomes increasingly ill with what is now believed to be syphilis and cirrhosis.
- 1547 Death of Henry at the age of 55, survived by Catherine Parr

FURTHER READING

1. **Divorced, Beheaded, Survived: A Feminist Reinterpretation of the Wives of Henry VIII** By Karen Lindsay

The women who wed Henry VIII are remembered mainly for the ways their royal marriages ended: divorced, beheaded, died, divorced, beheaded, survived. This book helps to restore full humanity to these six fascinating women by applying the insights of feminist scholarship. Here they appear not as stereotypes, not simply as victims, but as lively, intelligent noblewomen doing their best to survive in a treacherous court.

2. **The Wives of Henry VIII** By Antonia Fraser

In a sweeping narrative, Fraser traces the cultural, familial and political roots of each of Henry's queens, pushes aside the stereotypes that have long defined them, and illuminates the complex character of each. The result is a superb work of history through which these six women become as memorable for their own achievements--and mistakes--as they have always been for their fateful link to Henry VIII.

3. **The Six Wives of Henry VIII** By Alison Weir

4. **Popular Politics and the English Reformation** By Ethan H. Shagan

5. **English Reformations: Religion, Politics, and Society under The Tudors** By Christopher Haigh

6. **The Autobiography of Henry VIII: With Notes by His Fool, Will Somers: A Novel** By Margaret George

7. **Articles with Details on Kell Proteins and McLeod Syndrome**

- http://www.nbcnews.com/id/42041766/ns/technology_and_science-science/t/king-henry-viii-health-problems-explained/#.XT9Th_JKiUk
- <https://www.history.com/news/did-blood-cause-henry-viii-madness-and-reproductive-woes>
- <https://www.sciencedaily.com/releases/2011/03/110303153114.htm>

8. **The House of Tudor Family Tree**

CURRICULUM ALIGNMENT

Curriculum Connections

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum. We outline below some (*but not limited to*) objectives, which are developed through the viewing of live theatre:

Drama (Elementary)

Goal: To foster an appreciation for drama as an art form

Objectives

The student should:

1. Develop an awareness of an respect for potential excellence in self and others
2. Develop a capacity to analyze, evaluate and synthesize ideas and experiences
3. Develop an awareness and appreciation of the variety of dramatic forms of expression

Specific Learner Expectations

Intellectual—develop and exercise imagination; develop concentration

Emotional—explore emotion; control emotion; express emotion

Social—understand others; discipline self; develop appreciation of the work of self and others; cope with emotional responses

Integrative—learn to respond to stimuli; e.g., music, pictures, objects, literature; test and reflect on the consequences of dramatic decisions

Drama (Junior High)

GOAL I: To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives

The student will:

- Strengthen powers of concentration
- Extend the ability to think imaginatively and creatively
- Extend the ability to explore, control and express emotions
- Extend the ability to explore meaning through abstract concepts
- Develop the ability to offer and accept constructive criticism

GOAL II: To develop an appreciation for drama and theatre as a process and art form.

Objectives

The student will:

- Develop awareness of various conventions of theatre
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible
- Develop the ability to analyze and assess the process and the art
- Develop recognition of and respect for excellence in drama and theatre

Drama 10-20-30

GOAL I: To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives

The Student will:

- Extend the ability to concentrate
- Extend understanding of, acceptance of and empathy for others
- Demonstrate respect for others — their rights, ideas, abilities and differences
- Demonstrate the ability to offer, accept, and reflect upon, constructive criticism

GOAL II: To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives

The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation

GOAL III: To develop an appreciation of drama and theatre as a process and art form.

Objectives

The student will:

- Explore various conventions and traditions of theatre
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible
- Demonstrate the ability to assess critically the process and the art
- Demonstrate recognition of and respect for excellence in drama and theatre
- Develop an awareness of aesthetics in visual and performing arts