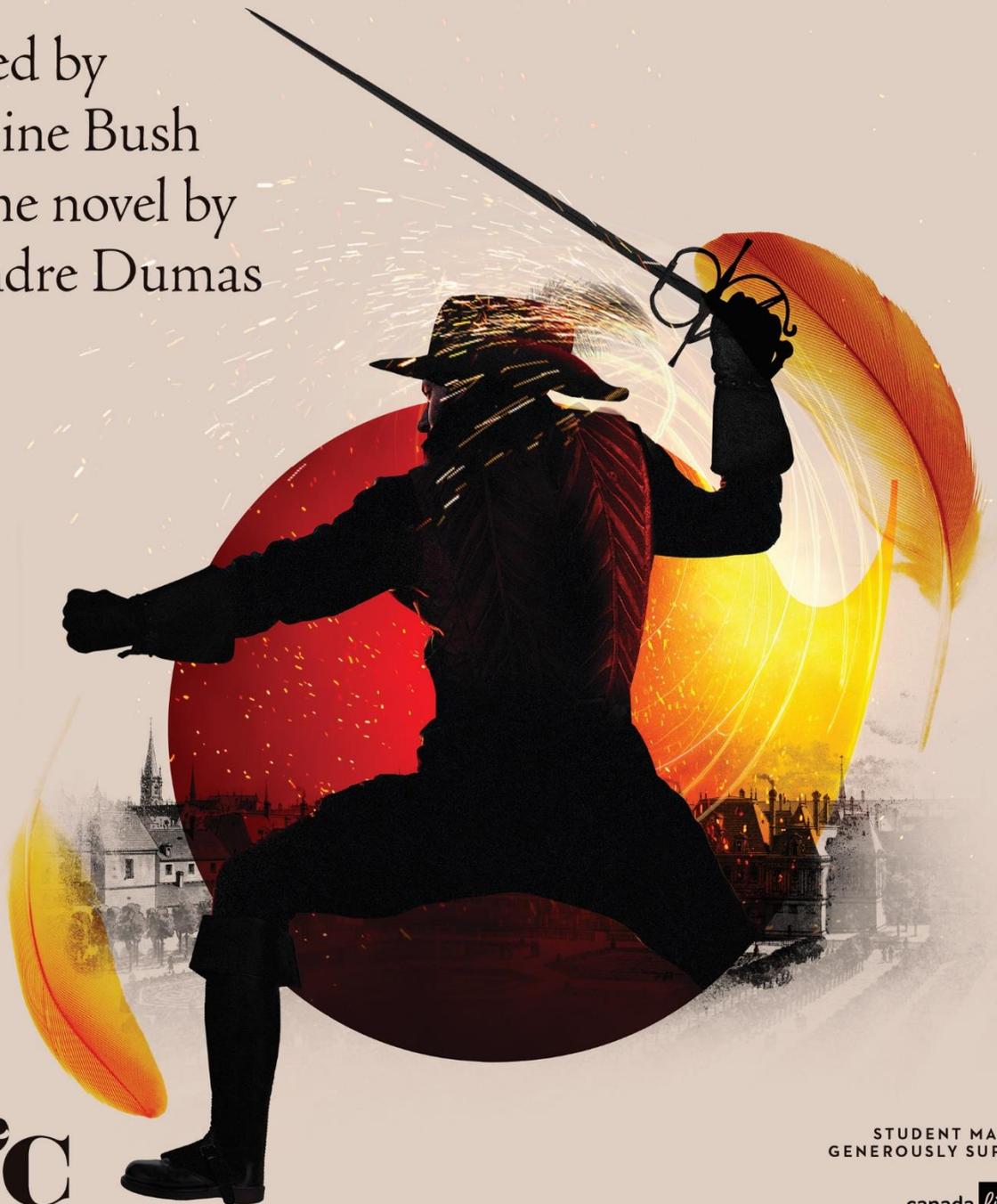


ENRICHMENT GUIDE

The
**THREE
MUSKETEERS**

Adapted by
Catherine Bush
from the novel by
Alexandre Dumas



JOHN HIRSCH MAINSTAGE NOV 23 → DEC 17, 2023

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The Three Musketeers

Enrichment Guide

Created by Desirée Pappel
Edited by Ksenia Broda-Milian for Royal MTC

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The Royal Manitoba Theatre Centre is proud to call Manitoba home. Royal MTC is located in Winnipeg on Treaty 1 territory, the lands of the Anishinaabeg, Cree, Oji-Cree, Dakota and Dene peoples, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in the spirit of reconciliation and collaboration.

The Role of the Audience

Theatre needs its audience! We are happy to have you here. Every staff person, actor, and crew member backstage plays an important part in your experience, and you also have a role in the experience of cast, crew and the people around you.

Arrive Early: Please make sure you give yourself enough time to find your seat before the performance starts. Latecomers may not be admitted to a performance. We ask schools and other groups to arrive at least 20-30 minutes before the show.

Cell Phones and Other Electronic Devices: Please **turn off** your cell phone/mp3 player /gaming system/camera/smart watch. Texting, surfing, and gaming during performances is very distracting for the performers and other audience members. Using cameras and recording devices during a performance is **never** allowed.

Talking During the Performance: Even when you whisper, you can be heard by performers and people around you. Unless it is a relaxed performance, disruptive patrons will be removed from the theatre. Please wait until after the performance to share your words with others.

Food/Drinks: Food and outside drinks are not allowed in the theatre. When there is an intermission, snacks and drinks may be available for purchase. There is complimentary water in the lobby.

Dress: There is no dress code at the Royal MTC, but we respectfully ask you not to wear hats in the theatre. We strive to be a scent-free environment and thank all patrons for their cooperation.

Leaving During the Performance: If you leave the theatre during a performance, you will be readmitted at the discretion of Front of House staff. If readmitted, you may be placed in an empty seat at the back of the auditorium instead of your original seat.

Being Asked to Leave: The theatre staff has, and will exercise, the right to ask any member of the audience to leave if that person is being inappropriate or disruptive including (but not limited to): talking, using devices that produce light or sound, and deliberately interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.).

Talkbacks: A short question and answer period with the actors takes place after student matinees, first Tuesday evening shows, and some public matinees. While watching the show, make a mental note of questions to ask the actors about the production or life in the theatre. Our artists deserve to be treated with respect! It's okay to have a negative opinion, but this is your chance to ask questions and understand the performance or process, not to criticize. If you have a concern, see the house manager after the show and they will make sure your feedback gets to the appropriate Royal MTC staff.

Enjoy the show: Laugh, cry, gasp – responding to the performance is part of the nature of theatre! As you get involved in the story, try to balance your reactions with respecting the people around you. The curtain call is part of the performance too – it gives you a chance to thank all the artists for their hard work with applause, and for them to thank you for your attention. We all appreciate when you stay at your seat and join in the applause!

The Creators of *The Three Musketeers*

Playwright



Catherine Bush lives in Abingdon, VA where she is Barter Theatre's resident playwright. While she has written original scripts, she specializes in adaptations for young people. She believes that "an adaptation of a book is not a retelling of the book." Her prolific body of work includes *Dracula*, *Robin Hood*, *Anne of Green Gables*, *The Scarlet Letter*, and *Great Expectations*. Bush's work comprises dramas, comedies, and

musicals. Plays produced at Barter: *The Other Side of the Mountain*, *The Quiltmaker*, *Comin' Up A Storm*, *Wooden Snowflakes*, *Tradin' Paint*, *Where Trouble Sleeps*, *The Road to Appomattox*, *Walking Across Egypt*, *The Controversial Rescue of Fatty the Pig*, *The Three Musketeers*, *Winter Wheat* (book & lyrics), *Ghost, Ghost, Come Out Tonight*, *Great Expectations*, *Dracula*, *Frankenstein*, *A Christmas Carol*, *Kentucky Spring* (book), and *It's A Wonderful Life*. Other produced plays: *The Executioner's Sons*, *unHINGEd*, *The Frankenstein Summer*, *A Jarful of Fireflies*, and *Just a Kiss*, a 2007 Steinberg Award finalist. Catherine has also written twenty-five plays for the Barter Players, whose work serves the younger members of Barter's audience.

Related Resource Links: Find out more about [Bush's playwriting journey in this article](#) from A! magazine and read her [interview about adapting the novel](#) into a play via the Orlando Shakespeare Festival.

Source Material Author



Alexandre Dumas (1802-1870) was a French writer of great renown who was of Haitian descent. In addition to *The Three Musketeers*, he is best known for *The Count of Monte Cristo*. Early in his writing career, he worked for King Louis Philippe during the 1830 revolution.

Dumas is known for his romantic writing style, but he wrote in many forms and several genres. His work is often compared to that of his rival's, Victor Hugo.

He married in 1840 and was known to engage in extramarital affairs, fathering a total of four children.

Dumas was eventually driven from France to Russia due to his numerous debts, though at the time of his death, he had returned to France. His body rests in the Panthéon in Paris amongst those of other acclaimed

French writers. Over time, his writings have been translated into more than 100 languages and made into several movies.

Related Resource Links: See a [timeline of Dumas' life](#) and find out more about him at the Dumas Society. A [detailed biography from The Root](#) includes examination of the racial discrimination Dumas faced in his career, as does this [series of articles from the British Library](#).

Characters

D'Artagnan - a young man yearning to be a musketeer

Athos - one of "The Three Musketeers," he is cynical

Porthos - one of "The Three Musketeers," he is a vain dandy

Aramis - one of "The Three Musketeers," he is priest-like

Monsieur de Treville - Captain of the King's Musketeers

Planchet - Treville's servant

Cardinal Richelieu - second most powerful man in France

Rochefort - Richelieu's spy

Milady (Lady de Winter) - Richelieu's spy and Rochefort's lover

Kitty - Milady's servant and Planchet's lover

Jussac - leader of Richelieu's guards

Louis - King of France

Anne of Austria - Louis' wife, the Queen

Constance Bonacieux - the Queen's maid

Monsieur Bonacieux - Constance's father, D'Artagnan's landlord

Lord Buckingham - The English Prime Minister, in love with Anne of Austria

Braddock - Buckingham's butler

Felton - Buckingham's assassin

Content Overview

This section may contain spoilers.

Violence discussed and depicted onstage, including deaths. No explicit sexuality depicted, but instances of infidelity.

Plot Summary

A classic historical adventure in the swashbuckler genre. D'Artagnan arrives in Paris where he meets the famous trio: Athos, Porthos and Aramis. He dreams of joining the King's Musketeers, but must prove himself worthy to join their ranks and defend the King's honour. He is befriended by the formidable Athos, Prothos, and Aramis, and becomes involved in affairs of state. D'Artagnan's heroism is put to the test when he discovers a secret plot devised by the manipulative Cardinal Richelieu, and he and the Musketeers embark on a journey involving spies, royalty, deceit, hidden identity, and romance.

Synopsis

This section contains spoilers.

Act 1

D'Artagnan has just arrived in Paris and is longing to become a king's musketeer. Not long after, he encounters Rochefort, who insults him, and the pair duel. During the exchange, it is said that D'Artagnan has a letter from his father recommending him to Treville. The duel stops as Milady enters. D'Artagnan is struck by her beauty, and she takes this opportunity to knock him out. She reveals her ruthless nature, as she wants to kill D'Artagnan, even though he is defenceless, because of his connection to Treville. Instead, Rochefort steals D'Artagnan's letter to foil his attempt at meeting Treville, and it is revealed that he and Milady are in service to Richelieu.

At the musketeer headquarters, Richelieu has met with Treville. Out of spite for Richelieu, Treville says that any man who steals Richelieu's ring would be allowed to become a musketeer. D'Artagnan enters and insists on meeting Treville despite having had his letter stolen. The Three Musketeers arrive and we learn that they were involved in a brawl that included duelling Richelieu's guards, but Treville forgives them. D'Artagnan finally manages to prove his identity to Treville, who tells him he cannot be given a place in the musketeers; he must earn it. Treville offers him a position with the King's guards. Treville tells D'Artagnan to see Monsieur Bonacieux to make his living arrangements.

As Athos was wounded by Jussac during the fight, he wishes to find him to exact his revenge. D'Artagnan bumps into Athos on his way out. The two exchange insults, and decide to duel. D'Artagnan offers Athos his healing potion, and the two fight. Jussac and three of his men enter. The Three Musketeers and D'Artagnan fight Jussac and his men. Jussac is killed and his men are defeated while the musketeers tell D'Artagnan he is now one of them.

Bonacieux arranges boarding for D'Artagnan, who then meets and instantly falls in love with Bonacieux's daughter, Constance, a maid to the Queen. Constance has a message from the Queen for her father to deliver to Buckingham, but he says delivering it with Rochefort's men around is too dangerous. D'Artagnan agrees to deliver the letter. We learn that the Queen Anne and Buckingham are in love and that Richelieu has been spying on them since he saw them together one night. Anne tells Buckingham to leave, but sends him off with a diamond set as a gift and the hope that he will escape Richelieu.

When Richelieu learns that Buckingham has returned to England, he is frustrated as he wanted to use him to discredit the Queen. Rochefort informs the Cardinal of the diamond set Anne gifted Buckingham before he left; this was a gift originally given to her by the king. Richelieu tells King Louis that he is concerned about the Queen's recent melancholy, and although the King reacts coldly, Richelieu convinces him to cheer her up by throwing a ball

where she will wear the diamond set. Milady is contacted and it is arranged for her to steal two diamonds from the set and return them to Richelieu. At this point, it is revealed that the Queen previously rejected Richelieu's advances.

Late one night, D'Artagnan returns home with The Three Musketeers. Constance emerges from the house with another letter from the Queen for Buckingham, asking him to return the diamond set. D'Artagnan and the Three Musketeers agree to deliver the letter. D'Artagnan and Constance kiss before he departs. As the men journey to England, they are intercepted at a bar. A brawl breaks out and the Three Musketeers help D'Artagnan escape with the letter. When D'Artagnan meets with Buckingham to retrieve the diamond set, it is discovered that two of the stones are missing.

It is the night of the King's ball. Richelieu reveals the missing stones and tells the King that they were found in England. When the King confronts Anne, she shows him that no diamonds are missing from the set. Louis is angry with Richelieu, but he comes up with a lie to explain the diamonds he presented to the King. D'Artagnan tells Constance that Buckingham replaced the missing diamonds before returning the set to Anne. The young couple agree to meet tomorrow night and D'Artagnan gifts her a wallet given to him by his mother. Unknown to them, their exchange is witnessed by Richelieu.

D'Artagnan and The Three Musketeers discuss love. Athos tells of when he was a count and fell in love with a beautiful, smart girl, whom he married. One day, he discovered that she was a criminal who escaped execution for a murder she committed. He says he hanged her for her crime despite his deep love for her.

When Constance is supposed to meet D'Artagnan, she is ambushed by Rochefort who takes her to prison for betraying her country. In the struggle, she drops D'Artagnan's wallet. D'Artagnan arrives and learns that Rochefort has taken Constance to the Bastille. He vows to rescue her.

Act 2

D'Artagnan and The Three Musketeers are arguing over rescuing Constance when Treville informs them that his spy, Planchet, who is in a relationship with Milady's maid, Kitty, has discovered that Constance has been moved to a secret location. Treville tells D'Artagnan and The Three Musketeers to leave in order to protect themselves from Richelieu's wrath over the failed diamond scheme. D'Artagnan decides to go into Milady's chambers to find a clue that will lead him to Constance. Kitty agrees to let D'Artagnan into Milady's chambers while she is away, but Milady returns. She believes that D'Artagnan is Rochefort, reveals her love for him and gifts him a medallion, before discovering that it is D'Artagnan. A struggle ensues and a fleur-de-lys brand is revealed on Milady's shoulder. They fight, and D'Artagnan narrowly escapes.

Rochefort tells Richelieu that D'Artagnan and The Three Musketeers have fled Paris. Even though Milady wants to go after D'Artagnan, she is charged with finding a way to

assassinate Buckingham for Richelieu. He tells her it will be arranged for her to kill D'Artagnan upon her return to France while she stays at a Convent in Bethune. Richelieu then gives Milady a letter stating that her actions are in the interest of France.

The Three Musketeers have been hiding for several weeks. D'Artagnan finally arrives, and after a discussion, Athos realizes that Milady is his wife. Planchet arrives and tells the men that the Queen arranged Constance's rescue, and she is now at the convent in Bethune. At this moment, a spy for Richelieu enters and a fight occurs.

Milady arrives in Bethune and discovers that Constance is also there. Constance enters and discusses her identity with Milady, who poisons Constance's wine. Constance then realizes who Milady is, and a struggle ensues, ending with Constance being poisoned by Milady as D'Artagnan arrives. Constance dies in D'Artagnan's arms. Athos then goes after Milady. He finds her at an inn where he then kills her.

Aramis, Porthos, D'Artagnan, and Treville learn from Planchet that Buckingham has been killed. Athos then arrives and announces Milady's death and gives D'Artagnan the letter Richelieu wrote for her protection. D'Artagnan goes to Bonacieux to give him the news of his daughter's death, but Rochefort has already killed him for refusing to give up D'Artagnan's location. D'Artagnan kills Rochefort in a fight during which Rochefort is seeking to avenge Milady. Richelieu arrives to arrest D'Artagnan, but D'Artagnan gets out of this predicament by using the letter Richelieu wrote for Milady. D'Artagnan also bargains for the Cardinal's ring. Richelieu then offers D'Artagnan the job as captain of his guards, but he refuses. D'Artagnan gives the ring to Treville, who finally makes him an official musketeer. The Three Musketeers announce their retirement, but they decide to stay when Planchet tells them the Queen has been kidnapped and needs their help again.

Glossary

Fencing Terms

Advance*: Basic forward movement from En Garde position

Draw: to pull a weapon out of the place where it is carried

Duel: a combat between two persons

En Garde*: Ready position for fencing.

Lunge: A basic attacking move in fencing

Parry*: Defensive Action that stops an offensive action, such as blocking an attacking blade with your own

Surrender: to give up completely

Thrust: An attack made by moving the sword parallel to its length and landing with the point

**from "Better Fencer" website by Jason Rogers*

Vocabulary from the script

Assassinate: to murder (a usually prominent person) by sudden or secret attack often for political reasons

Base: lacking higher qualities

Bludgeon: to hit with heavy impact

Boor: a rude person

Dandy: a man who gives exaggerated attention to personal appearance

Demise: death

Disconsolate: cheerless

Discretion: cautious reserve in speech

Dispose: to get rid of

Duplicity: contradictory doubleness of thought, speech, or action; especially giving a false impression of one's true intentions by deceptive words or action

Eminence: a person of high rank

Endeavour: attempt

Endure: continue

Fearsome: causing fear

Fiend: a person of great wickedness

Fraught with peril: a situation that involves great danger and risk

Heed: pay attention

Imprudent: lacking good judgment

Incessantly: continually; without stopping

Knave: a tricky deceitful person

Lackey: someone who does menial tasks or runs errands for another

Pawn: one that can be used to further the purposes of another

Petty: having little or no importance

Prowess: extraordinary ability

Rascal: mischievous person

Regale: to entertain

Resurrect: to raise from the dead

Ruse: a crafty deception

Sanction: give approval to

Sanctity: the state of being holy or sacred

Sacrilege: a violation of what is sacred

Slumming: to be in the company of those on a lower social scale than oneself

Sou: a coin

Spurned: to show unwillingness to accept

Supersede: to take the place of

Unscathed: not injured

Venomous: poisonous; in this case, having or showing evil

Was in his cups: intoxicated

Wretch: miserable person

Context

History of the Story

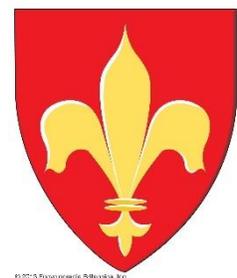
The story of *The Three Musketeers* is a historical fiction that takes place in Paris & London in 1628, though it was written and published in France in 1844. It was originally published in French as a serial in *La Presse* newspaper. It is the first in a three-part series that follows D'Artagnan and the Three Musketeers entitled *The D'Artagnan Romances*. The stories are based on the Memoires of M. D'Artagnon, who was a member of the French King's Musketeers. The King's Musketeers began in 1622 and acted as a type of military academy for young men of noble birth. The musketeers were active during military battles and campaigns from 1622-1775 and often faced massive losses of its members, and therefore rightfully earned their reputation for bravery.

The literary form of **Romance** comes from 12th century France. This form is marked by both chivalry and adventure. The settings can be lavish and often take place in a different time period. Idyllic love affairs are often at the centre of the story; in fact, much of the story is often removed from reality. Actions of characters are typically motivated by love and the hero who possesses strong morals might find himself "fighting against all odds." Another hallmark of the form is the interweaving of several characters and plots. The separation and reunification of characters is common, but the outcome can either be tragic or triumphant, often ending in marriage.

History Behind the Story

The July Revolution marked the end of Charles X's reign of France and the beginning of Louis-Philippe's time on the throne. It lasted three days and was the result of Charles X publishing restrictive commands on his people.

The **fleur-de-lys** is a symbol that is often linked to the French monarchy. In addition to appearing on many important buildings, Louis XIII minted coins with the symbol. If the fleur-de-lys was seen on a person, it indicated they were a criminal. For example, those who committed murder were branded with the fleur-de-lys before their execution. During the French revolution, its representation was the target of vandalism and destruction.



The **Anglo-French War** took place from 1627-1629 and it involved the Siege of La Rochelle and a campaign against the French in North America. In 1625, Richelieu outraged England when he used their ships in a battle. In 1627, the Duke of Buckingham helped the Huguenots fight the French, but eventually lost. Buckingham was again involved in an expedition against France in La Rochelle shortly before his assassination, but the English were once again unsuccessful. In 1629, Richelieu found a means to end the hostilities.

The Historical People



Cardinal de **Richelieu** (1585-1642) was a French minister to King Louis XIII from 1624 to 1642. The prospect of becoming a bishop for his family's financial security pleased him as he enjoyed learning, debating, and the thought of controlling the lives of others. Even though he was too young to be consecrated, he charmed the pope into giving him papal dispensation. Once working as a bishop, he was known for his obsession with order. Eventually, he became Queen Anne of Austria's chaplain. Following a revolution in 1617, his office was terminated, but he returned in 1619. In 1624, Richelieu was appointed as first minister and he gained a reputation for being ruthless and was also the topic of various conspiracies. Overall, he was "misunderstood, feared, and detested." Still, he was intelligent and worked continuously towards his goals. His aim was to render the French King's power absolute. 1630 was a time of political uncertainty for him as the king's mother requested Richelieu be dismissed, but the King determined he was reliable and remained loyal to him. Later, Richelieu made it possible for France to begin colonizing Canada. Towards the end of his life, Richelieu found himself pitted against the pope for mostly financial reasons. Before his death in 1642, his secret service exposed the royal Cinq-Mars who was beheaded for creating conspiracies against Richelieu.



Louis XIII (1601-1643) was a king of France that was known for mental instability and continuous poor health that made it difficult for him to focus on ruling his country. He was a young king, ascending the throne in 1610 and marrying Anne of Austria when they were 14 years old. Unfortunately, Louis had little interest in his wife, who had several miscarriages, but they eventually had the male heir the king desired in 1638.



Queen Anne of Austria (1601-1666) reigned as Queen of France as Louis XIII's wife from 1610-1643. In 1625, the Duke of Buckingham confessed he had romantic feelings for the Queen. Cardinal Richelieu encouraged the King to not be influenced by his wife. In fact, when King Louis XIII died, he attempted to remove her sole regency of their son, but Anne managed to have the will annulled.



The **Duke of Buckingham** (1592-1628) was an unpopular English statesman. In 1627, he commanded men in a war against France. In August of 1628, he was killed by John Felton in Portsmouth.



Louis-Philippe (1773-1850) was the king of France when Dumas penned *The Three Musketeers*. From 1789, he played an important role in the French Revolution, which caused him to be exiled from the country and the arrest and execution of family members. He was able to return to France at the First Restoration. He ascended to the throne following The July Revolution of 1830 and he became known as the “Citizen King.” The King’s daughter married Queen Victoria’s uncle in 1832, which created a great relationship between France and England. Though it had obstacles, there were royal visits between both countries in 1843, 1844, and 1845. The King abdicated his throne in 1848 as a result of the Revolution of 1848.

The World of the Play

By Ksenia Broda-Milian

While the *Three Musketeers* story is classic, every production of the play is unique to the company producing it, and Royal MTC’s is no exception. Director Christopher Brauer is at the helm of the overall vision of the play. The events in the story are set in the 17th century, but he wanted to be conscious of the fact that you, the audience, are watching this performance in 2022. The concept also nods to the fact that Royal MTC originally programmed this show for 2020 but had to postpone it during the pandemic. One idea to express this is by imagining that the show had been close to performance-ready and then cancelled: what would it look like if the set had been sitting on the stage abandoned for two years, and then suddenly the team had to work quickly to bring it back? Christopher worked with the set designer, Brian Perchaluk, to develop a set that is a bit worn down and mismatched, with unfinished structures and an eclectic collection of chandeliers. The wood looks rough, and the backdrop is painted on burlap instead of smooth material so that it

looks like it has aged, as well as to echo the dangerous underworld of political intrigue in the show. (Of course, this is all an illusion – the set was not built when the season was first postponed, Brian worked long and hard on each choice for the design, and our carpenters, scenic artists, and props teams were meticulous in making sure everything was finished, safe, and exactly what the creative team wanted.)

In the top-of-show staging, you'll see actors enter with face masks, as though they are coming in from the outside world, and then shed those as they put on their costumes and become part of the story.

This production blends the historical and present worlds in other ways. Costume designer Michelle Bohn began with accurate representations of the fashions of the 1600s, then made adjustments towards a slightly more modern fit. Rather than elaborate wigs depicting historical hairstyles, you'll mostly see the actors' own hair in ways that they might wear it today. Michelle and Christopher also worked to find places for influences of glam rockers like David Bowie in the costume details. Rock and roll is also part of the lighting design concept by Scott Henderson, with use of colour and timing; and music – you'll hear historical courtly instruments like violins and trumpets, but playing more modern rhythms and tunes in the compositions by Daniel Roy. You'll also see the historical-modern blend throughout the dances onstage: actors were taught some of the rules of 17th-century movement by choreographer Nicole Kepp, and then in rehearsal worked to keep some aspects and dismantle others.

It is easy to get swept away in this romantic, adventurous story. Christopher and the rest of the creative team wanted to balance this with reminders that you are watching a play, and not real life. Usually, the sides of a set extend all the way across the stage and are enveloped by black curtains (called "legs," which define the "wings" of the stage, the offstage space). In this show though, if you look to the sides of the stage, you'll actually see costume racks, props tables, and other elements, to give you a view of some of the business of backstage, onstage!

Some of these things may seem obvious to you, some more subtle, and some you might not even notice! But they all support the unique way that the creative team wants to tell this story, and the distinctive world that they have built. By being in the audience, you are a part of that! We hope you enjoy the show.



A photograph of the *maquette*, (a model of the set design) for *The Three Musketeers* by Brian Perchaluk. This model is very small but the measurements are accurate: $\frac{1}{4}$ " on the model is proportionate to 1 foot in real life!

1 - Van Dyck/Van Dyke

Facial hairstyle consisting of a moustache and goatee. Named for Flemish painter Anthony van Dyck (1599-1641), who recorded many in his paintings of the time period. It was also sometimes referred to as a "Charlie," after the English monarch, Charles I, who wore his facial hair in this style.

3 - Baldric

Sash-like belt worn diagonally across the torso. The sword hung from here.



Porthos

2 - Falling Band

A collar, typically made of linen or cotton lawn, often edged in lace. This piece was a separate garment for the chemise (shirt), to make for easy laundering.

4 - Peplum

Skirt-like panes/panels attached to the waist seam of a doublet, or a dress' bodice.

5 - Slops

Very full trunk hose. (Trunk hose were the predecessors of breeches.)

2 - Stays

What most people now refer to as a "corset." That term and garment are a later iteration of the stays, which were a fully boned laced-up bodice worn under the bodice and gown to give structure to the body and a base onto which the clothing went. (You cannot SEE this garment on Milady, but it is there.)

3 - Virago

A decorative ribbon that cinches in the fullness of a sleeve at the elbow, and is tied in a bow.

4 - Stomacher

A stiffened and decorated triangular panel worn over the centre front of the bodice, covering the bodice's lace-up closure. It was either stitched or pinned in place.

1 - Panache

An ornamental and flamboyant feather or feathers on a hat.

5 - Roll Farthingale

Also referred to as a "bum roll." This was a crescent-shaped padded roll made of cotton and stuffed (the stuffing was called bombast). It tied around the body and sat on the hips to support the shape and weight of the skirt fabric. (You cannot SEE this garment on Milady, but it is what is giving the shape to the upper part of her skirt, at the hips.)



Milady de Winter

Here are examples of two of the costumes you will see onstage in *The Three Musketeers*, for Porthos and Milady. Can you spot some of the modern influences? On each rendering are descriptions of some of the historic fashion elements by costume designer Michelle Bohn.

Activities

Prior to Seeing the Production

Anticipation Guide

1. What does chivalry mean to you?
2. When is too much pride dangerous?
3. Should you defend your honour?
4. Is revenge an effective method for a person to get closure when they are upset?
5. What can be the consequences of getting revenge?
6. Is loyalty to friends an important value?

On the Map

The play takes place in Western Europe. Students can complete this activity before or after seeing the play as a way of knowing where the mentioned locations are found.

Using a map of Western Europe, locate the following places that are mentioned in the play:

- Amiens
- Armentieres
- Bethune
- Border between France and Germany
- Brussels
- Calais
- Chantilly
- Gascony (the French province)
- London
- Nantes
- Paris
- Pontoise
- Portsmouth
- Sarcelles
- Taverny
- Toulouse

After Seeing the Production

Thinking about the Play

The following questions can be used for class discussion, responses, or in some cases, essay topics.

1. In what ways do the characters of Treville, D'Artagnan, and the Three Musketeers balance each other? Does this make their friendship more or less believable?
2. What morals do the musketeers seem to value most?
3. Explain which character in the play is your favourite.

4. The Queen's relationship with Buckingham can be considered immoral and the musketeers are meant to serve the King. Despite this, the musketeers help the Queen conceal her relationship with Buckingham from the King. Why do you think they do this?
5. Discuss how religion and members of the church are portrayed.
6. Considering the historical context of the story, explain why this story would have interested readers in 1844 France.
7. Discuss in what ways the play fits or does not fit the romance form (Historical Context).
8. Discuss the possible difficulties in adapting a novel (or other source material) into a play.
9. Discuss the overall effect of the production. Think about the set, costumes, lighting, sound effects, etc. and how they contributed to the telling of the story.

Costume Designer

As a class or in small groups, discuss a chosen character and their personality, status, and aspects of their role. Then individually create a sketch of that character's costume. Your sketch should reflect the character's role, personality, and the play's setting. Variation: the teacher or class decides on a setting different than the novel, like a modern retelling.

You can [download generic body templates here](#) so that students don't have to worry about proportion or the figure and can just concentrate on their design!

Once sketches are done, students can display them around the room. Have students walk around to look at the creations and share comments about what they like in the sketches.

Review the Performance

When preparing to write, think about your initial reaction to the play. You can also explore the purpose of the play and the effectiveness of the production for the audience. Your review should have an introduction, body, and conclusion that include the following information:

- Your text's introduction should include information from the program, such as the title, the actors, director, and writer.
- Your text's body should summarize the plot, give the setting, and comment on the characters and content.
- Your conclusion should clearly state whether you liked or disliked the play and whether or not you would recommend seeing it to others.
- Finally, edit and revise your writing prior to submitting your work. You can also do this with a partner. Think of the following:
 - Is the information complete and easy for my audience to understand? Is the information I referenced from the play accurate?
 - Have I used a variety of words and sentences?
 - Have I used correct grammar, spelling, capitalization, and punctuation?

Act It Out

Work with a small group to create scenes that could have occurred off stage. Think of the following scenes for inspiration:

- D'Artagnan saying goodbye to his family before leaving for Paris
- The King giving the diamond set to the Queen
- Queen Anne rejecting Richelieu's advances
- Milady stealing the stones from Buckingham
- Athos discovering the fleur-de-lys brand on his wife
- Queen Anne making the arrangements to help Constance
- Milady convincing John Felton to murder Buckingham
- The exchange that took place between Bonacieux and Rochefort before he killed him
- The Queen's kidnapping

Write a script, or note key ideas and improvise!

Curriculum Connections

Attending Royal MTC's production of *The Three Musketeers* and discussing it, or participating in some of the suggested or similar activities, will fit into the Manitoba curricula in the following ways:

Dramatic Arts:

DR–CR1 The learner generates ideas from a variety of sources for creating drama/theatre.

DR–CR2 The learner experiments with, develops, and uses ideas for creating drama/theatre.

DR–CR3 The learner revises, refines, and shares drama/theatre ideas and creative work.

DR–R1 The learner generates initial reactions to drama/theatre experiences.

DR–R2 The learner critically observes and describes drama/theatre experiences.

DR–R3 The learner analyzes and interprets drama/theatre experiences.

English Language Arts:

General Learning Outcome 1: Explore thoughts, ideas, feelings, and experiences.

1.1.1 Express Ideas

1.1.4 Express Preferences

1.2.2 Explain Opinions

General Learning Outcome 2: Comprehend and respond personally and critically to oral, print, and other media texts.

2.1.2 Comprehension Strategies

2.2.1 Experience Various Texts

2.2.2 Connect Self, Texts, and Culture

2.2.3 Appreciate the Artistry of Texts

2.3.1 Forms and Genres

2.3.3 Vocabulary

2.3.4 Experiment with Language

2.3.5 Create Original Texts

General Learning Outcome 4 : Enhance the clarity and artistry of communication

4.2 Enhance and Improve

4.3 Attend to Conventions

4.4 Present & Share

General Learning Outcome 5: Celebrate and build community.

5.1.1 Cooperate with Others

5.1.2 Work in Groups

5.1.3 Use Language to Show Respect

5.2.3 Appreciate Diversity

Geography:

S-204 Select, use, and interpret various types of maps.

Visual Arts:

VA-CR1 generate and use ideas from a variety of sources for creating visual art

VA-CR2 develop original artworks

VA-CR3 share ideas and original artworks

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Enrichment Guide Contributor Biography

Desirée Pappel has been teaching English Language Arts in Manitoba high schools since 2008. During that time, she has also taught the occasional dramatic arts class and been involved with improvisation, both inside and outside of school. In 2010, she began her involvement with Royal MTC's Winnipeg Fringe Theatre Festival and started working as a volunteer team leader at venues soon after. Creating study guides for Royal MTC fuses her love of education and theatre. She has written multiple enrichment guides for Royal MTC.