



Study Guide 2019-2020

The Three Musketeers

Adapted by Catherine Bush,
from the novel by Alexandre Dumas



Florida Standards

Language Arts

LAFS.910.RL.1: Key Ideas and Details
LAFS.910.RH.1: Key Ideas and Details
LAFS.1112.SL.1: Comprehension and Collaboration
LAFS.1112.RL.1: Key Ideas and Details

Theater

TH.912.F.2: Careers in and related to the arts
TH.68.S.1: The arts are inherently experiential
TH.68.S.3: Artists learn to master techniques

PG-13

Language, Use of Alcohol and Tobacco, Suggestive Themes, Violence

Most appropriate for Grade 8 and up. Children under 5 will not be admitted to the theater.

The Three Musketeers
Table of Contents

Introduction 3

Enjoying Live Theater

Theater is a Team Sport 4

The Actor/Audience Relationship 5

About the Play

Summary 6

Meet the Characters 7

Meet the Authors 8

Pardon My French 9

Activities

Crossword Activity 10

Post Show Discussion 11

Write a Review 12

Discussion and Themes 13

The Three Musketeers

Introduction

Educators:

Thank you for taking the time out of your very busy schedule to bring the joy of theatre arts to your classroom. We are well aware of the demands on your time and it is our goal to offer you supplemental information to compliment your curriculum with ease and expediency.

Please take a moment to explore our website at orlandoshakes.org/education for the following ways to add to your curriculum.

- “On your feet “ activities to energize students
- Shortened Shakespeare scripts that range from 60 – 120 minutes long that are perfect for school productions
- Study Guide Spotlights for quick reference to the standards addressed in each production

We look forward to hosting you at the Lowndes Shakespeare Theater. Additionally, should you wish to bring our Actor/Educators into your classroom, we will work around your schedule. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for your tremendous work in nurturing our audiences of tomorrow.

Anne Hering
Director of Education

Brandon Yagel
Education Coordinator



The Three Musketeers

Enjoying Live Theater

Theater is a Team Sport

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.



Sound Designer -
Britt Sanducky
Photo: Rob Jones



Stage Manager -
Stacey Renee
Norwood
Photo: Rob Jones

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.



Costume Designer -
Denise Warner
Photo: Rob Jones

The **Shop** and **Stage Crew** builds the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.



Creative Team of The Merry Wives of
Windsor
Photo: Rob Jones

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The **Theater** is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission:

To enrich our community with engaging professional theater, inspiring educational experiences, and thought-provoking new plays.

The Three Musketeers Enjoying Live Theater

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play and the production. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you and enrich your artistic experience.

Consider the Themes and Key Questions above and ask yourself:

1. What Key Questions did the play answer?
2. Do you agree with everything the play said about these themes?
3. How did the actors, directors, and designers all address these themes?
4. What opinion did the artists bring to the process, did those opinion change throughout the process (designing, rehearsing, performing) and how did that impact their work?

The Three Musketeers

About the Story

Summary

D'Artagnan arrives in Paris and, seeking to join the king's musketeers, goes to see their captain, Tréville. In his haste he offends three of the best musketeers—Porthos, Athos, and Aramis—and challenges each to a duel that afternoon. All three musketeers arrive at the appointed location at the same time to duel with D'Artagnan. However, they are interrupted by Cardinal Richelieu's guards. The musketeers plus D'Artagnan happily engage the guards and beat them soundly, and D'Artagnan is accepted as a friend and a good fighting companion.

Cardinal Richelieu and the evil Milady de Winter are trying to discredit Queen Anne in the eyes of King Louis XIII and the country, thus ultimately giving Richelieu more power over the king. The queen is trying to repel the amorous advances of the English duke of Buckingham. And Constance, Bonacieux's wife, has become the trusted messenger between the queen and Buckingham, as well as a victim of Richelieu who sees her as an avenue to expose the queen. D'Artagnan becomes involved when he meets Milady and is smitten by her charms and when Constance asks him for help and he is smitten again.

About this time, Athos, to distract D'Artagnan from thoughts of Milady and Constance, tells him about a man who married a woman whom he later learned was a convicted thief. He believes

the evil woman is now dead. The man is, of course, Athos, but he doesn't tell D'Artagnan that.

Still plotting to trap Queen Anne, Richelieu suggests King Louis give a ball ten days hence at which the queen can wear the diamond studs the king has given her, and he sends Milady to London to steal the jewels from Buckingham. Learning of the ball, the queen writes to Buckingham to return the jewels to her, and she asks D'Artagnan to take the letter to England. D'Artagnan enlists the help of Athos, Porthos, and Aramis; and the four race off to England.

D'Artagnan eventually arrives in London; however, when Buckingham gives D'Artagnan the diamond studs, they discover two are missing. Buckingham realizes that Milady, who arrived earlier, has managed to steal them, but he commands a jeweler to make duplicates, and arranges to hand over the complete set to D'Artagnan at the dock in the morning.

The next morning, Milady arrives at the dock first and tries to get the jewels, but Buckingham will not give her the studs, so Milady stabs him. D'Artagnan arrives, preventing her from stealing the jewels, but not in time to prevent Buckingham's death.

In the meantime, the queen has sent Constance to a convent where she can be safe from the cardinal. She tells this to D'Artagnan, but Milady overhears

and hurries off to seek revenge. D'Artagnan gathers up his three friends, and the race is on again. Milady, disguised, arrives at the convent before the musketeers and secretly pours poison into a glass of wine and urges Constance to drink. The four friends arrive as Milady rushes out, and Constance dies in D'Artagnan's arms.

Finally, the four catch up with Milady. They accuse her of her various crimes and pass sentence of death—and Athos recognizes her as his long-ago wife whom he thought was dead. However, Milady cheats them of revenge by stabbing herself. The musketeers kneel and ask for God's forgiveness on all of them.

Source: Utah Shakespeare Festival



The Three Musketeers
About the Play
Meet the Characters of the Play

Louis	King of France
Anne of Austria	Louis' wife, the Queen
Cardinal Richelieu	Second most powerful man in France
Rochefort	Richelieu's spy
Milady (Lady de Winter)	Richelieu's spy and Rochefort's lover
Constance Bonacieux	The Queen's maid
Monsieur Bonacieux	Her father, D'Artagnan's landlord
Monsieur de Treville	Captain of the King's Musketeers
Lord Buckingham	English Prime Minister, in love with Anne of Austria
Planchet	Treville's servant
Kitty	Milady's servant and Planchet's lover
Braddock	Buckingham's butler
Beggar	A beggar on the streets
Mystery Woman	Athos's wife
Abbess	The head of the Carmelite Convent at Bethune
D'Artagnan	A young man yearning to be a musketeer
Criminal	A convicted thief
Felton	Buckingham's assassin
The Three Musketeers	
Athos	Cynical
Porthos	A vain dandy
Aramis	Priest-like

The Three Musketeers

About the Play

Meet the Authors

Alexandre Dumas was born on July 24, 1802, in Villers-Cotterêts, France. He adopted the last name "Dumas" from his grandmother, a former Haitian slave.

Dumas was a prolific writer of essays, short stories and novels, as well as plays and travelogues. His interests also encompassed crime and scandals and wrote eight volumes of essays on infamous cases in history such as that of Lucrezia Borgia and Cesare Borgia, and names more contemporary to his time, like Karl Ludwig Sand. But he achieved widespread success with his novels *The Count of Monte Cristo* and *The Three Musketeers*, initially published as serials. *The Three Musketeers* was one of three novels in his *D'Artagnan Romances*, the others being *Twenty Years After* and *The Vicomte of Bragelonne: Ten Years Later*. The story "The Man in the Iron Mask" from *Le Vicomte de Bragelonne*, also stands out as one his most widely known. Among his many volumes of romantic novels are the series of Valois, which center on Queen Marguerite, the last in the Capetian dynasty, and eight novels dubbed the Marie Antoinette romances.



Meet the Playwright

Catherine Bush is the playwright-in-residence for Barter Theatre, the State Theatre of Virginia, which has produced her plays *The Other Side of the Mountain*, *The Quiltmaker*, *Comin' Up a Storm*, *Wooden Snowflakes*, *The Controversial Rescue of Fatty the Pig*, *Where Trouble Sleeps*, and others. An award-winning production of *Tradin' Paint* was produced at Center Stage North in Atlanta in 2009, and her musical *I'll Never Be Hungry Again* continues to be produced nationally. Her other plays include *The Frankenstein Summer* (Red Light Theatre District, New York City), *The Executioner's Sons*, (Echo Theatre, Texas), and *Just a Kiss* (New Theatre, Florida), which was a finalist for the 2007 Steinberg Award presented by the American Theatre Critics Association. Her plays for young audiences have been commissioned and produced by the Barter Players, and several have toured to schools across the southeast United States.



The Three Musketeers

About the Play

Pardon My French

Catherine Bush’s adaptation of The Three Musketeers contains a few terms in French:

Comte	----->	Count
ma chère	----->	my dear
mon Dieu	----->	my God
excusez-moi	----->	excuse me
mon ami	----->	my friend

fleur-de-lis

The fleur-de-lis is a stylized emblem of a lily that served as a symbol of French royalty. In the 1600s it was also used in France to brand criminals convicted of certain crimes.

Monseigneur

An honorific, roughly translated as “my lord.” Prior to the French Revolution, it was used to address princes. It is related to the title of Monsignor in the Roman Catholic Church.

pistole

Pistole was the French name for the Spanish dubloon. Despite their Spanish origin, these coins were used as currency in France.

sou

A sou was a coin of very little worth, similar to a penny. Although the coin is no longer in use, it is still used in some expressions, such as “sans le sou,” without a penny.

“Sur le Pont d’Avignon”

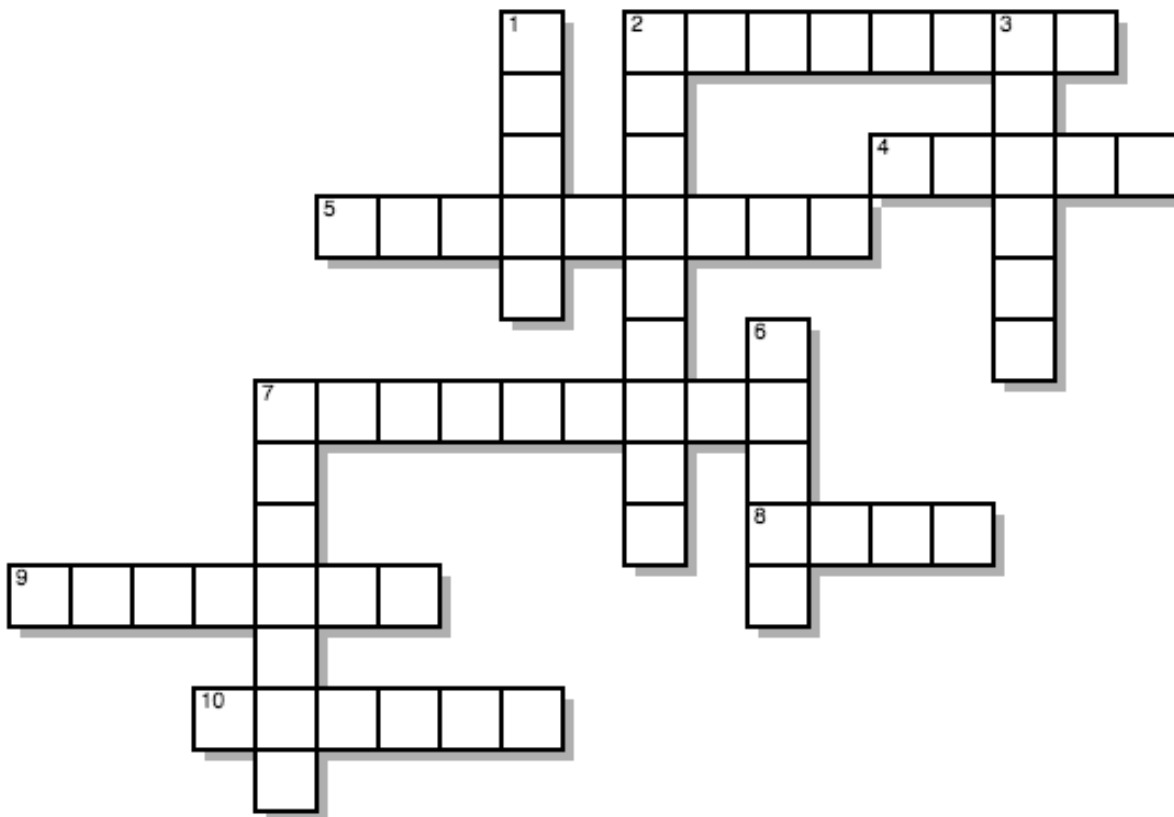
“Sur le Pont d’Avignon” was composed in the 1600s by Pierre Certon. The bridge crosses the Rhône River in southeast France, where the song is sung during a circle dance.

Sur le Pont d’Avignon	On the Bridge of Avignon
L’on y danse, ’on y danse	There we dance, there we dance
Sur le Pont d’Avignon	On the Bridge of Avignon
L’on y danse tous en rond	There we dance in a circle

The Three Musketeers

Crossword Activity

After watching the show, solve the puzzle below...



ACROSS

- 2 Wants to be one of the Musketeers
- 4 A dishonest or unscrupulous person
- 5 Misuse of what is sacred
- 7 The antagonist
- 8 Queen who?
- 9 Rough or bad-mannered
- 10 A despicable person

DOWN

- 1 A countermove in sword-fighting
- 2 Double-dealing
- 3 One of the Three Musketeers
- 6 Alexandre what?
- 7 What weapon was used in the Three Musketeers

DOWN
1. PARRY
2. DUPLICITY
3. ARAMIS
6. DUMAS
7. RAPIER

ANSWER KEY
ACROSS
2. DARTAGAN
4. KNAVE
5. SACRILEGE
7. RICHELIEU
8. ANNE
9. BOORISH
10. WRETCH

The Three Musketeers

Post Show Discussion

If you have read the novel by Alexandre Dumas, what similarities and differences did you find in the production? What parts of the story that were not included in the adaptation did you miss? Why? How did the scenery, costumes, lighting, and music change your experience of the story?

How are class and status expressed in *The Three Musketeers*? Which characters are “higher” class and which are “lower”? How does social class affect the characters’ interactions?

Athos, Porthos, and Aramis are often thought of as a collective, yet each of them is a unique individual. How are their personality differences reflected in the play? What makes their friendship work? What qualities do they have that keep them loyal as friends? What does each character contribute to the group?

The Three Musketeers

Write a Review

Write a Review

Explain to students that the director's job is to take the words on the script from the printed page to the stage and bring them to life. Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

After seeing the production, have each student write a review of Orlando Shakes' production. The review should include one paragraph each for:

- Introduction – What did you watch, where and when, and maybe, why?
- The script – Did you like the writing, the story, the characters? Why or why not?
- The acting – Did you believe and care about the characters as portrayed? Why or why not?
- The design – Did you like the set, costume and light designs? Why or why not?
- The staging – How did the director stage the violence? Was it effective?
- The audience – What ways did the audience respond to particular moments?
- Conclusion – What will you remember about this performance?

If you wish, send your reviews to us at: anneh@orlandoshakes.org

We'd love to hear your opinions of our show!

Read more: How to Become a Theater Critic | eHow.com



The Three Musketeers

Discussion and Themes

Friendship - D'Artagnan, Aramis, Athos, and Porthos are all different people. Why do you think they end up being friends? What is the basis of the friendship?

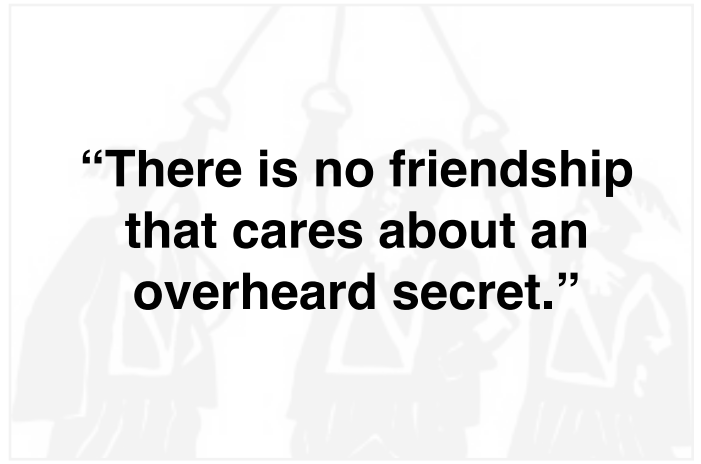
Love - Is it just us, or is the Duke a little too obsessed with Anne of Austria? Do you think that he really loves her or that he loves the idea of her?

Pride - Athos is too proud to take money from the man he killed, and D'Artagnan is too proud to accept money from the Duke of Buckingham. Porthos and Aramis, meanwhile, freely accept money from their mistresses. Is there a relationship between pride and money?

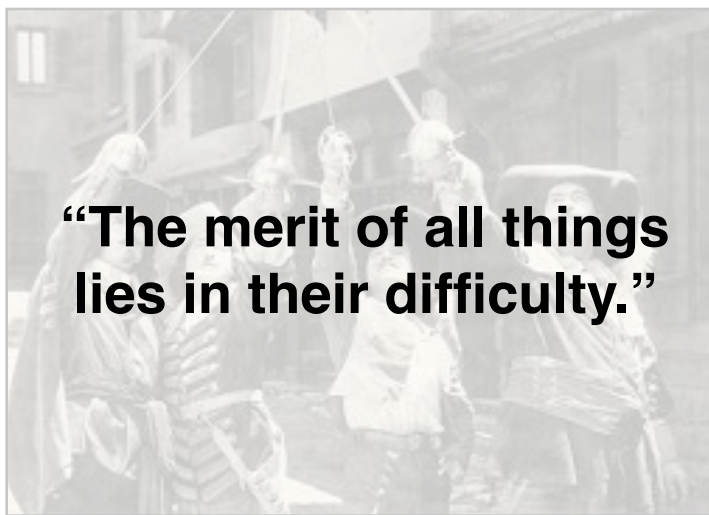
Pick one of these quotes from The Three Musketeers and explain whether or not it is true today:



Graphic by Wikipedia



Graphic by Sueadler.com



Graphic by Cinema Arts Centre



Graphic by Citysmartway.com