

BAZ LUHRMANN'S  
REVOLUTIONARY FILM COMES TO LIFE

TRUTH | BEAUTY | FREEDOM | LOVE

# MOULIN ROUGE!



THE MUSICAL!

EDUCATION GUIDE



# WELCOME

This education guide has been written to accompany the Australian stage production of *Moulin Rouge! The Musical*, the story of Christian, a young composer, who falls in love with Satine, a dazzling actress and one of Paris's most beautiful, well-known stars.

Based on the 2001 film, "MOULIN ROUGE!" directed by Baz Luhrmann and co-written by Craig Pearce, *Moulin Rouge! The Musical* is set in Paris, France, at the turn of the 20th century during the Belle Epoque era (1871 - 1914). It is a celebration of truth, beauty, freedom and love amidst the glamorous, garish, and gaudy underworld of the Moulin Rouge, Paris's infamous Bohemian nightclub.

The activities have been designed to be completed pre-show and post-show. We encourage you to embed these activities into existing comprehensive learning experiences that contain content which includes themes such as costume and design, cast and creatives, character, movement, music and sounds.

Learning experiences are presented across six themes (with titles taken from the soundtrack) linked to the Australian Curriculum Years 7-10 and divided using the following framework:

**1. Switch on** - these activities ignite students' thinking. Teachers may also like to introduce specific vocabulary or examples for a specific curriculum area approach.

**2. Understand, Act and Apply** - Learning experiences explore subject areas with opportunities for reflection.

Disclaimer: This resource has been developed for use by teachers in English, Drama, Music, Visual Art, Health and PE and Dance. Before relying on the material, users should carefully evaluate its accuracy, currency, completeness and relevance for their purposes, and should obtain any appropriate professional advice relevant to their particular circumstances from specific State/Territory/Country and local Educational Sectors.

References to third-party websites: If you use a third party's website or online learning tool referred to in this resource, you acknowledge that the terms of use, including licence terms set out on the third party's website apply to the use which may be made of the materials on that third party's website or where permitted by the Copyright Act 1968 (Cth). Sarah Jackson/ Global Creatures accept no responsibility for content on third-party websites.

# CONTENTS

Links to Curriculum	04
Pre-Show Learning experiences	05
The story: “Welcome to the Moulin Rouge”	06
Activities to explore the characters, bohemian values and history.	07
Post-Show Learning experiences	09
<b>Your thoughts:</b> “ <i>You can tell everybody...</i> ”	10
Activities to uncover their thoughts and opinions about seeing the show.	11
<b>Movement:</b> “ <i>I wanna Dance with somebody</i> ”	12
Activities to explore the elements of dance and movement	13
<b>Sounds:</b> “ <i>Rhythm of the night</i> ”	16
Activities that explore and uncover the sounds and music of Moulin Rouge.	17
<b>Designs:</b> “ <i>Such Great Heights</i> ”	19
Activities to unpack the set and costume designs.	20
<b>The Bohemian life:</b> “ <i>Truth, Beauty, Freedom, Love</i> ”	21
Reflection and exploration of a bohemian life.	22
Appendices	24
Works cited	47
About the writer	48

# LINKS TO AUSTRALIAN CURRICULUM

## MUSIC

### **Year 7-8**

Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music **(ACAMUM093)**

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music. **(ACAMUR097)**

### **Year 9-10**

Improvise and arrange music, using aural recognition of texture, dynamics and expression to manipulate the elements of music to explore personal style in composition and performance **(ACAMUM099)**

## DRAMA

### **Year 7-8**

Develop and refine expressive skills in voice and movement to communicate ideas and dramatic action in different performance styles and conventions, including contemporary Australian drama styles developed by Aboriginal and Torres Strait Islander dramatists **(ACADRM043)**

Analyse how the elements of drama have been combined in devised and scripted drama to convey different forms, performance styles and dramatic meaning. **(ACADRR045)**

### **Year 9-10**

Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists **(ACADRM049)**

Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect. **(ACADRR052)**

## DANCE

### **Year 7-8**

Combine elements of dance and improvise by making literal movements into abstract movements **(ACADAM013)**

Analyse how choreographers use elements of dance and production elements to communicate intent. **(ACADAR018)**

### **Year 9-10**

Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent **(ACADAM021)**

## VISUAL ARTS

### **Year 9-10**

Plan and design artworks that represent artistic intention. **(ACAVAM128)**

## ENGLISH

### **Year 7-8**

Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches. **(ACELT1622)**

## HEALTH AND PHYSICAL EDUCATION

### **Years 7-8**

Evaluate health information and communicate their own and others' health concerns **(ACPPS076)**

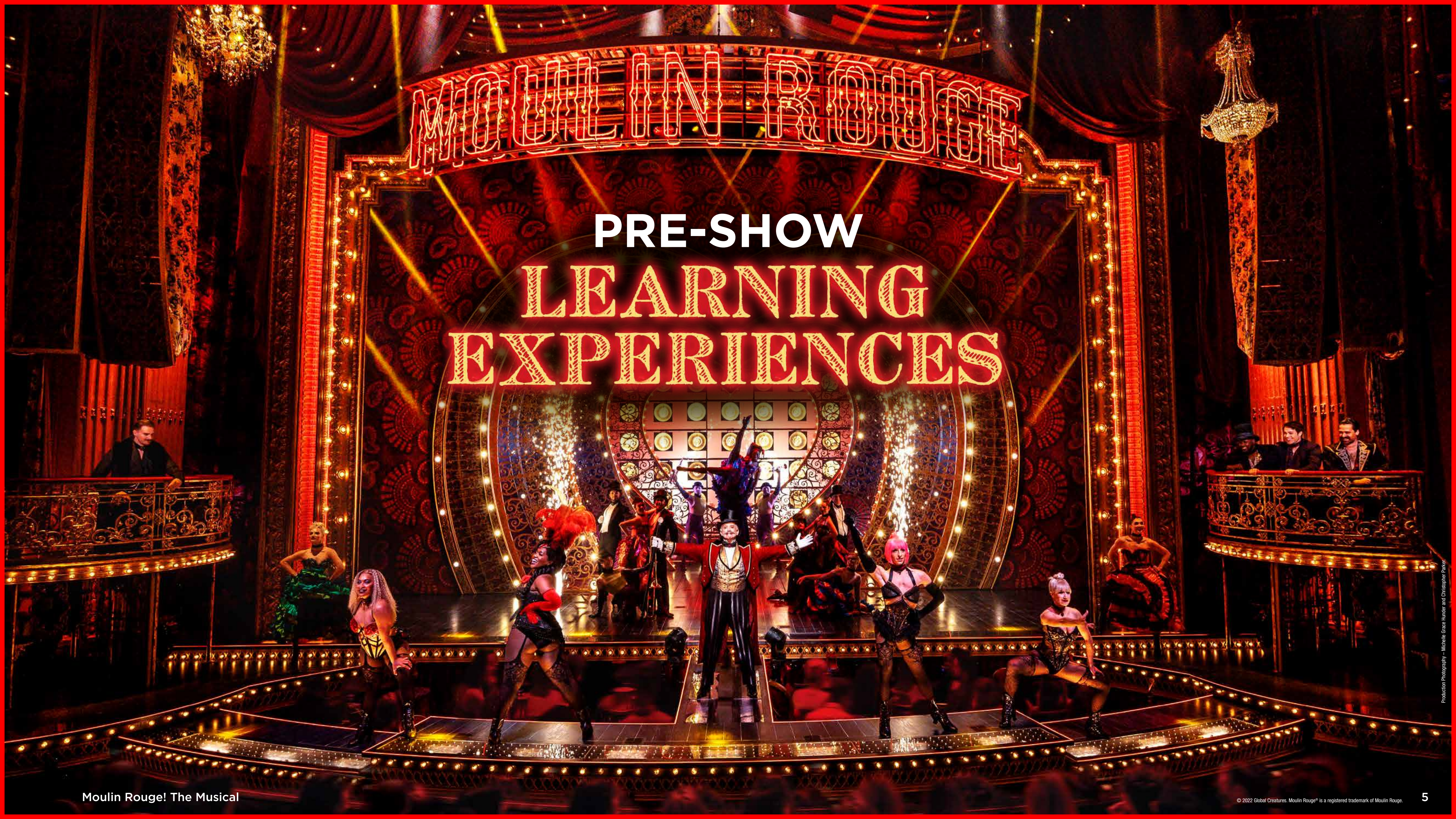
### **Year 9-10**

Critically analyse and apply health information from a range of sources to health decisions and situations **(ACPPS095)**



# MOULIN ROUGE

## PRE-SHOW LEARNING EXPERIENCES



## THE STORY

# WELCOME TO THE MOULIN ROUGE!

The story and background to  
*Moulin Rouge! The Musical*

## SWITCH ON

### ACTIVITY: CIRCLE CONVERSATIONS

**Learning context:** This activity is designed to have students explore the synopsis and the story of *Moulin Rouge! The Musical*.

**Time:** 15 minutes

**Equipment:**

- Appendix A: The Synopsis and story of the *Moulin Rouge! The Musical*

**Learning process:**

1. Students read through the Synopsis, story and background in Appendix A.
2. Students reflect on the following questions:
  - a. What do you already know about the production of *Moulin Rouge! The Musical*?
  - b. What are you looking forward to?
  - c. What do you know of the Bohemian lifestyle? Where have you heard this term before?
  - d. Have you heard of The Moulin Rouge in Paris? What do you know?
  - e. If you have seen the movie, what differences are you expecting for its translation to the stage? What are you hoping they have kept, changed or removed?

3. Students complete a circle conversation:

- Students stand in two concentric circles, facing a partner.
- Teacher reads out questions A-E one by one and students take turns to share their responses with their partner.
- Students should explain their answers by giving examples.
- After forty-five seconds, the teacher calls out “switch” and the outside circle moves one step to their right to meet their next partner.
- Continue sharing until each student has spoken with at least five different students and all five questions are discussed.



## UNDERSTAND, ACT, AND APPLY

### ACTIVITY 1: WHO'S WHO IN MOULIN ROUGE! THE MUSICAL

**Learning context:** This activity is designed to have students explore some of the characters of the *Moulin Rouge! The Musical* through a graffiti walk activity.

**Time:** 15 minutes

**Equipment:**

- Appendix B: Characters in *Moulin Rouge! The Musical*
- Pens
- Graffiti sheets – Six pieces of A3 paper/butchers' paper or digital collaboration space such as Jamboard, Miro, etc.

**Learning process:**

1. Divide the class into four small groups and give each group a copy of the six main characters.
2. Create six graffiti sheets – each with one of the questions written below:
  - a. Christian is the protagonist in the production. What are the main features of protagonists?
  - b. Harold Zidler is described as '*gloriously playful, grand and showy*'. What other production(s) (including film and theatre) have you seen a character that could be described such as this?
  - c. Satine is the '*shining star*'. What characteristics would we expect to see in her character throughout the show?
  - d. Compare the clothing depicted in these images of Lautrec and The Duke. Do their costumes match their character description? Provide specific examples when explaining your answer.
  - e. Santiago '*lives for the extravagant torments of love.*' Describe what this means in your own words.
  - f. The Duke is described as being 'wealthy and powerful', and with these, he can control many things. What are the pros and cons of being wealthy and powerful?
3. Students work in small groups. Allocate two minutes for each group to work with each of the six graffiti sheets. Record as much as they can about their answer in the time frame given.
4. Once each group has completed all six graffiti sheets, each group decides upon the three most interesting pieces of information recorded on the last sheet they wrote on.
5. Groups present their information to the class.
6. Whole class discussion.



## UNDERSTAND, ACT, AND APPLY

### ACTIVITY 2: TENETS SQUARED

**Learning context:** This activity is designed to have students explore the four bohemian tenets (values) and culture that form the basis of the musical (Freedom, Beauty, Truth and Love), and the idea that perhaps a modern value could be added for the 21<sup>st</sup> Century.

**Time:** 15 minutes

**Equipment:**

- Appendix C: Bohemian State of Mind
- Playbill video clip with Cast on Bohemian values <http://www.playbill.com/article/freedom-beauty-truth-love-and-the-stars-of-broadways-moulin-rouge-reveal-their-5th-bohemian-value>
- Appendix D: Thoughts squared

**Learning process:**

1. Whole class discussion:
  - a. Does the idea of a bohemian lifestyle fit our 21st Century lifestyles? Students are encouraged to support their reasons with examples.
2. Students read through Appendix C: Bohemian State of Mind

3. Students watch video clip where the US stars and creative team of the new musical ponder this question as they reveal what their fifth Bohemian value would be. Click to access the clip: <http://www.playbill.com/article/freedom-beauty-truth-love-and-the-stars-of-broadways-moulin-rouge-reveal-their-5th-bohemian-value>
4. Students work in groups of four to complete Thoughts squared template (Appendix D).
  - a. Using what students have read and heard about Bohemianism, each student is allocated a corner of the page to describe a fifth tenet they would like to add (and reasons why) to the Bohemianism values.
  - b. After five minutes, students share their thoughts with their group and write down the top responses in the middle box.
  - c. Share group answers with the class.

### ACTIVITY 3: CAN-CAN DO!

**Learning context:** This activity is designed to have students explore the history of The Moulin Rouge.

**Time:** 15 minutes

**Equipment:**

- Australian *Moulin Rouge! The Musical* website: <https://moulinrougemusical.com/australia/history/>
- Appendix E: Deep Thinking Boxes Template

**Learning process:**

1. Students explore the history of the Moulin Rouge through images and short text available on the Australian website: <https://moulinrougemusical.com/australia/history/>
2. Using the Deep-Thinking Boxes template in Appendix E students choose one image from the website to place in the centre of the template and follow the four focus questions.
3. Students use these focus questions answers to develop at least two inquiry questions using 'Who, What, When, Where and Why' about the Moulin Rouge.
4. Students share their inquiry questions with a small group and decide on up to two questions to investigate about the Moulin Rouge.
5. Students present their findings to the class.





*L'Amour*  
**POST-SHOW  
LEARNING  
EXPERIENCES**

## YOUR THOUGHTS

# YOU CAN TELL EVERYBODY

Students explore activities to uncover their thoughts and opinions about seeing the show.

## SWITCH ON

### ACTIVITY: WELCOME TO THE MOULIN ROUGE!

**Learning context:** This activity is designed to have students explore their feelings about seeing the production.

**Time:** 10 minutes

**Equipment:**

- Sticky notes
- Soundtrack to *Moulin Rouge! The Musical*

**Learning process:**

1. Students listen (using a streaming service of their choice or CD) to the opening number of the production: 'Welcome to the Moulin Rouge!' and complete a 'Sticky-note Slam'
2. Students work in groups of three with a pile of sticky notes.
  - a. On 'go', students have 30 seconds to generate a list of feelings and emotions they felt whilst watching the performance (one feeling per sticky note).
  - b. The goal is to try and fill their table with as many sticky notes as possible. If no table has filled it thoroughly, time can be extended.
  - c. Compare table responses as a class.
  - d. Using different coloured sticky notes, students create a list of the feelings and emotions expressed by the cast in the opening track, 'Welcome to the Moulin Rouge'.
3. Whole class discussion.



## ACTIVITY 1: ANALYSING FROM DIFFERENT PERSPECTIVES

**Learning context:** This activity is designed to have students explore a few perspectives on the *Moulin Rouge! The Musical* production and modern-day theatre.

**Time:** 25 minutes

**Equipment:** Appendix F: Perspectives

**Learning process:**

1. Students use the Perspectives template to discuss the topic of: *Seeing the Australian Stage Production of Moulin Rouge! The Musical enables a broader understanding of musical theatre in 2021.*
2. Students:
  - a. List the different perspectives in the first column (For example; high school students, parents, theatre critics, professional actors, etc).
  - b. List the advantages, pros and good points for each of the perspectives in the Positives column
  - c. List the disadvantages, cons and negatives for each of the perspectives in the Negatives column
  - d. List questions in the Questions column - 'What if... I wonder if...' for each of the perspectives listed
3. Students share their answers with a peer and combine to present a summary to the larger class group.

## UNDERSTAND, ACT, AND APPLY

### ACTIVITY 2: SPECTACULAR SPECTACULAR!

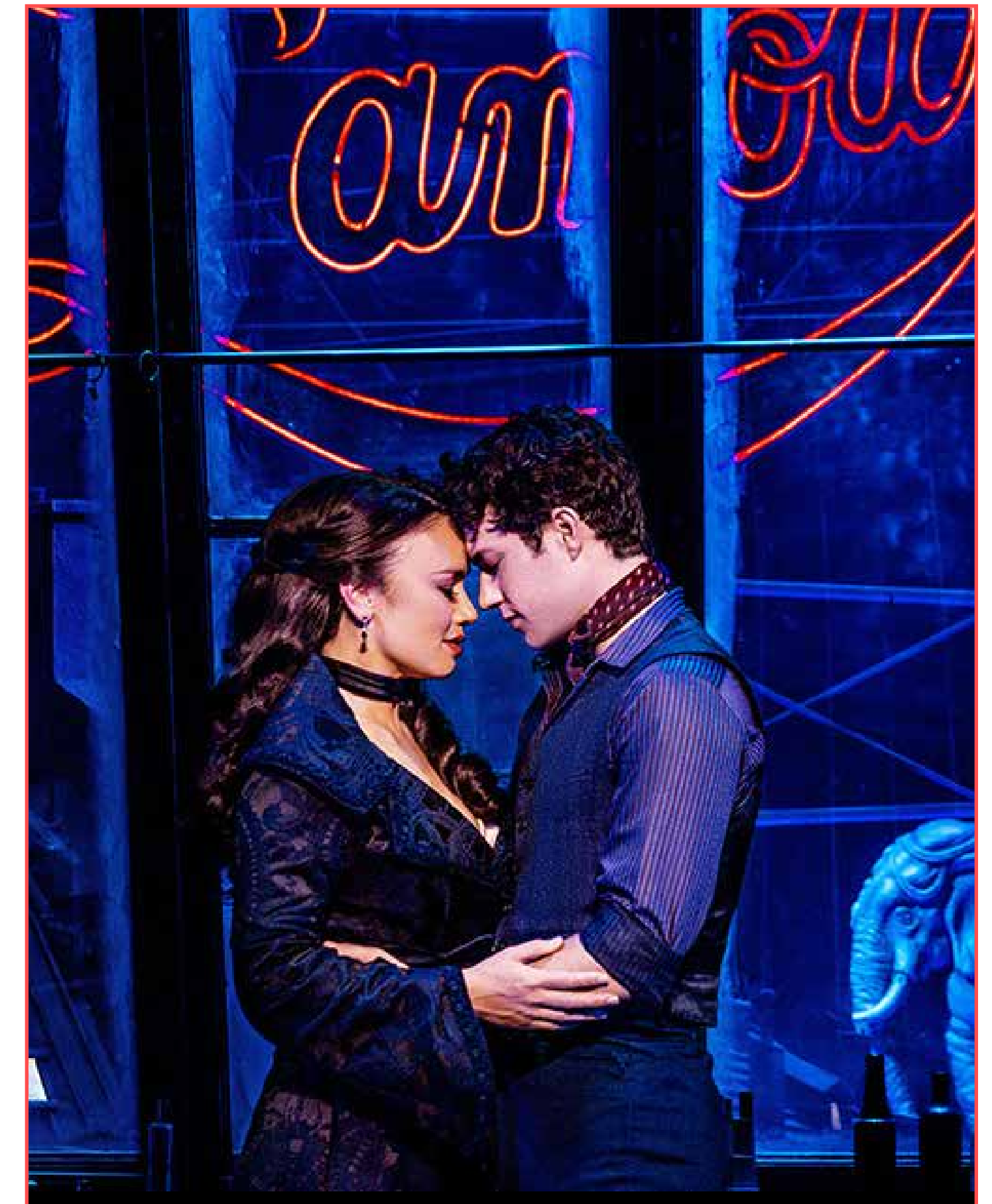
**Learning context:** This activity is designed to enable students to appreciate and discover other people's opinions and feelings about the production, characterisation, events and settings in order to write a theatre review.

**Time:** 15 minutes

**Equipment:** Smartboard, large ICT screen with interview questions displayed *OR* handouts of the questions for each student pair.

**Learning process:**

1. Students work in pairs
2. Each student will interview the other student, then swap over so the interviewer becomes the interviewee.
3. Interviewers should record notes whilst interviewees are responding. Questions:
  - a. Can you sum up the story of *Moulin Rouge! The Musical* in two sentences?
  - b. Which characters did you find most engaging? Why?
  - c. How the set design help tell the story?
  - d. How important was costume design for this production?
  - e. Which songs were the most memorable?
  - f. What aspect/part/scene of the show was most memorable?
  - g. Which message/moral from the show did you understand best?
  - h. Would you recommend this show to your friends?
4. Students write a theatre review in the third person, from their peer's perspective.



## MOVEMENT

# I WANNA DANCE WITH SOMEBODY

Activities to explore the elements of dance and movement

## SWITCH ON

### ACTIVITY: CREATING A CAN-CAN!

**Learning context:** Students use the Can-Can movements depicted in the short clip to explore communicating intent through the choreographic elements of dance. Students then create a short literal and abstract movement sequence inspired by the Can-Can.

**Time:** 15 minutes

**Equipment:**

- Video clip: <https://moulinrougemusical.com/australia/gallery/> or YouTube: <https://youtu.be/HTbPslvdYa8>

**Learning process:**

1. Students watch the video clip of the opening act (Performance of the Broadway Cast on GMA in the USA) of Moulin Rouge.
2. Students work in small groups of 3 and analyse which choreographic elements and the intent of these movements in the video clip and describe how movements such as these help to create narrative across the show.
3. Students combine their small groups with one other group to identify at least 2 choreographic elements to develop a movement sequence inspired by the Can-Can.
4. Students perform their movement sequence.



## UNDERSTAND, ACT, AND APPLY

### ACTIVITY 1: THE 5TH BOHEMIAN VALUE

**Learning context:** This activity is designed to explore students' expressive skills in the communication of ideas and dramatic action through a short performance piece using voice and movement.

**Time:** 50 minutes

**Equipment:**

- Playbill video clip <http://www.playbill.com/article/freedom-beauty-truth-love-and-the-stars-of-broadways-moulin-rouge-reveal-their-5th-bohemian-value>

**Learning process:**

1. Students revise the choreographic elements such as variation and contrast to communicate intent.
2. Students analyse how the elements of drama have been combined in devised to create dramatic meaning in *Moulin Rouge! The Musical*.
3. Students watch Playbill video clip <http://www.playbill.com/article/freedom-beauty-truth-love-and-the-stars-of-broadways-moulin-rouge-reveal-their-5th-bohemian-value> and answer the following questions:
  - a. List at least five of the ideas shared by the show's cast & creatives on a possible fifth Bohemian value.
  - b. If you were asked to select or create a 5th value to the existing four Bohemian values of Truth, Beauty, Freedom, Love, what would it be? Provide reasons for your value.
  - c. Create a movement sequence to communicate the idea of your 5th tenant using at least three choreographic elements.

### ACTIVITY 2: INFLUENCING MOULIN ROUGE

**Learning context:** This activity is designed to practise and refine the expressive capacity of movement to communicate ideas and dramatic action through analysing one of the influencing stories behind the story of MOULIN ROUGE! the movie and *Moulin Rouge! The Musical*.

**Time:** 50-60 minutes

**Equipment:** Appendix G: The Story of Orpheus and Eurydice

**Learning process:**

1. Handout Appendix G: "The Story of Orpheus and Eurydice," one per student.
2. Explain that the myth of "Orpheus and Eurydice" was one of the inspirations for MOULIN ROUGE! the movie and *Moulin Rouge! The Musical*.
3. Students work in pairs to explore connections to the musical as they read the story.
4. Students explore a Think-Pair-Share strategy to unpack the following questions:
  - a. What is the setting of this story?
  - b. Who are the characters?
  - c. What happened in the story?
  - d. What lesson did the characters learn?



5. Students share their answers with a partner and then the pair shares with the group to collate a list of the setting, characters, and story.
6. Combine pairs to form groups of 4.
7. Each group has 10 minutes to create up to three tableaux – or frozen pictures using their bodies – which tell the story of "Orpheus and Eurydice" representing the beginning, middle, and end. Each group to use movements to transition between each tableau as a series of frozen images
8. Groups share their tableaux with the whole group.
9. Whole group discussion:
  - a. What similarities did you see between the groups? Differences?
  - b. What elements of drama and dance did each group use to help to tell their story?
  - c. What elements from the story were not included in the tableaux the groups created?
10. Students consider the connections between the myth of "Orpheus and Eurydice" and *Moulin Rouge! The Musical* and list three connections between the myth and the musical.
11. Each pair shares their findings with the rest of the group.
12. As a whole class group, students make a list of the connections identified between the myth and the musical.

## UNDERSTAND, ACT, AND APPLY

### ACTIVITY 3: FINALE! MAKING A MINI-MUSICAL

**Learning context:** This activity is designed to explore drama and music elements through the creation of a mini-musical.

**Time:** 120 minutes

**Equipment:**

- Appendix G: The Story of Orpheus and Eurydice
- Appendix K: Moulin Rouge! – Making a Musical

**Learning process:**

1. Divide the class into small groups of 3 – 5.
2. Students to create their own mini musicals inspired by the myth of “Orpheus and Eurydice.” Each group will be responsible for writing their own musical script, called a libretto, incorporating lyrics from popular songs.
3. Students read through the story of Orpheus and Eurydice (Appendix G)
4. Give each group a copy of the “Moulin Rouge! – Making a Musical” (Appendix K).

5. Within their groups, ask students to take the following steps in the creation of their original script:
  - a. Select one group member to act as the “scribe” to record the libretto on blank paper.
  - b. As a group, decide on a new setting (place & time) for your new mini-musical.
  - c. Make a list of the characters who would appear in this new setting
  - d. Summarize the action of the new story: what happens at the beginning, middle, and end?
  - e. Select three popular songs (without any explicit lyrics or themes) that can be used to tell your story:
    - The first song should establish the setting at the beginning of the story.
    - The second song should be used to tell how one or more of the characters is feeling during the action (or conflict) of the story.
    - The final song should be used to emphasize the lesson(s) the characters learned at the end of the story, when resolution is made with the associated action/conflict.



## UNDERSTAND, ACT, AND APPLY

### ACTIVITY 3: FINALE! MAKING A MINI-MUSICAL (CONTINUED)

#### Teacher notes:

- Check in with each group to ensure that they have chosen appropriate songs/lyrics.

#### Writing Notes for students:

- Each member of your group identifies one or two of the characters from the story that they want to represent as the script is being written.
- Students provide the dialogue and stage directions for their selected character(s).
- Incorporate lyrics from your chosen songs using only a short snippet (one verse and chorus) from each one.
- As a group, brainstorm a title for your new mini-musical.
- Options available: You may play recordings of the songs your group has chosen to include or sing/read the lyrics aloud as a part of the performance.

1. Students are provided time to rehearse
2. Students perform their mini-musical for the rest of the class.
3. After each performance, ask the audience to reflect on what they saw:
  - What happened in the story?
  - What theatrical choices did the group make that helped to tell their story?
  - What did you enjoy most about the performance?
4. After all the groups have performed, reflect on the following questions as a class:
  - a. What similarities and differences did you notice between the mini musicals?
  - b. How did changing the setting affect the story?
  - c. What connections did you observe between the new mini musicals written by the class and “Orpheus and Eurydice” or *Moulin Rouge! The Musical*?
  - d. How did the groups incorporate music to tell their stories?
  - e. How did hearing familiar songs affect you as an audience member?
5. Give students three minutes to write down their individual reflections on the experience of collaborating with their groups:
  - a. What were the benefits and challenges of working as a group to write your musical?
  - b. What was one thing a team member did that helped to make the task easier?
  - c. What was one contribution you made to the group effort?



# MOULIN ROUGE!

THE MUSICAL

## SOUNDS

# RHYTHM OF THE NIGHT

Activities that explore and uncover the sounds and music of *Moulin Rouge! The Musical*.

## SWITCH ON

### ACTIVITY: YOUR SONG!

**Learning context:** This activity is designed to explore the sounds of the *Moulin Rouge! The Musical* as the basis for students to explore texture and dynamics and personal style in composition and performance.

**Time:** 25 minutes

**Equipment:** NIL

**Learning process:**

1. Students work in small groups to compose and perform a short piece using body percussion (if/where appropriate) and voice.
2. Students decide on an element of music (rhythm, pitch, dynamics, harmony, texture, timbre, articulation and tempo) to showcase and work to create a short composition (up to 32 beats in length).
3. Students perform their composition to the whole class group where the element of music chosen is guessed by observing students.
4. Observing students provide feedback to groups, with a focus on Kind, Specific and Helpful feedback that focus on solutions for improved performance and composition.
5. Whole class discussion:
  - a. What elements of music do you recall most significantly from watching the show? Why is that?





## UNDERSTAND, ACT, AND APPLY

### ACTIVITY 1: CRAZY ROLLING

**Learning context:** This activity is designed to have students analyse the elements of music and stylistic features of at least two tracks from the show. As a number of tracks are two or more songs interwoven (mashed-up), this activity enables students to analyse the elements of music and stylistic features to deduce why the music arranger and supervisor, Justin Levine mashed-up those specific songs.

**Time:** 45 minutes

**Equipment:**

- Soundtrack of *Moulin Rouge! the Musical* – through a streaming service and on CD
- Appendix H: Mashed-up brainstorm

**Learning process:**

Students select up to two tracks to compare colour, dynamics, tone and expressive techniques. Examples include: Crazy Rolling (mashes up “Crazy” and “Rolling in the Deep”) and Elephant Love Medley (mashes up “I Will Always Love You,” “Heroes,” and “Silly Love Songs”).

1. Students use a double brainstorm to compare and contrast colour, dynamics, tone and expressive techniques used in the combined songs to create meaning and style.
  - a. In the largest bubbles, students place the colour, dynamics, tone and expressive techniques and the feature they would like to compare.
    - In the most outer bubbles, students list the differences between the two tracks
    - In the centre of the mashed-up brainstorm, students list the similarities
  - b. Students use the following prompts to write a written paragraph comparing and contrasting the two mashed-up songs.
    - There are many ways the two (or more tracks) are similar/different... for example...
    - One similarity between the two is...
    - One difference between the two is...



## UNDERSTAND, ACT, AND APPLY

### ACTIVITY 2

**Learning context:** This activity is designed to explore the elements of drama, dramatic action and musical ideas, such as mood, by improvising, combining and manipulating the elements of music through the creation of a soundscape.

**Time:** 25 minutes

**Equipment:**

- Two images from *Moulin Rouge! The Musical* (Images referenced from <https://moulinrougemusical.com/australia/gallery/>)

**Learning process:**

1. Students choose one image (tableaux) from the two shared below to create a 30 second soundscape (using elements of drama, dramatic action and music) to demonstrate what is happening in the image.  
**\*Teachers note:** Students may also use percussion instruments.
2. Students create sound effects, rhythmic patterns, melodies, body percussion and movements or actions to tell the story of the image.
3. Students spend 15 minutes creating the soundscape and then perform for the whole group. Your class may also like to record their soundscapes to share beyond the classroom.



Image 1



Image 2

**\*Teachers notes:**

**Elements of drama:** Role and character, situation, relationships, voice, movement, focus, tension, space, time, language, symbol, audience, mood and atmosphere.

**Elements of music:** rhythm, harmony, pitch, dynamics, timbre, articulation, texture and tempo

**Dramatic action:** The driving force and forward motion of drama to create dramatic meaning, tension, belief and audience engagement.

# DESIGNS SUCH GREAT HEIGHTS

Activities to unpack the set and costume designs.

## SWITCH ON

### ACTIVITY: MORE MORE MORE! CIRCLING HIGHLIGHTS

**Learning context:** This activity is designed for the exploration of narrative, the communication of ideas and set design/staging.

**Time:** 15 minutes

**Equipment:** NIL

**Learning process:**

1. Students sit in a large circle, moving clockwise, students share a highlight moment from the show, with a focus on the set/staging design. (Examples may include the emblematic red windmill of the Moulin Rouge or the large blue elephant) First time around the circle students should offer a moment of staging they remember as a highlight.
2. Second time around: What colour palettes did you notice? What was your favourite?
3. Third time around the circle students should add to why they thought moments were highlights to flesh out the details of how and why certain moments were effective or memorable.
4. Fourth round (Extension opportunity): How does the set design create/support the energy and spirit of the storyline in *Moulin Rouge! The Musical*?



## UNDERSTAND, ACT, AND APPLY

### ACTIVITY 1: SO EXCITING! (COSTUMES)

**Learning context:** This activity is designed to have students explore character intent through costumes.

**Time:** 25 minutes

**Equipment:**

- Sticky notes or 5x7 cards
- *Moulin Rouge! The Musical* Soundtrack (Available on streaming services and CD)

**Learning process:**

**\*Teachers note:** A 'brainswarm' is a brainstorm conducted in silence with sticky notes or 5x7 cards. In brainswarming there is no critiquing of ideas, dominant voices or a reluctance to contribute.

1. Students explore the *Moulin Rouge! The Musical* Australian Website reading through the information presented on the Cast and Creatives for the production. Link: <https://moulinrougemusical.com/australia/home/>
2. Students listen to the track 'So Exciting!' which features discussion about the Spectacular Spectacular that describes many characters.
3. Students complete three brainswarms on the following questions:
  - a. Why are costumes, wigs, hair, makeup so important to musical theatre?
  - b. What do you need to take into consideration when designing sets and costumes for musical theatre?
  - c. How has this production of *Moulin Rouge! The Musical* used costumes to communicate the storyline?

### ACTIVITY 2: YOUR SONG REPRISED!

**Learning context:** This activity is designed to have students explore characters in relation to context, performance space and narrative through a re-design of costumes for *Moulin Rouge! The Musical*.

**Time:** 50 minutes

**Equipment:**

- Pens, Paper or online graphic creation tools

**Learning process:**

1. Students choose one character from *Moulin Rouge! The Musical* to re-design one of their costumes. The following 'what ifs' may assist in students' designs.

**\*Teachers note:** Students to consider their character, the style of production and context when re-designing.

  - a. What if the character was male or female?
  - b. What if the character was not/was a bohemian?
  - c. What if the character was the protagonist/not the protagonist?
  - d. What if The Moulin Rouge was an outside venue?
  - e. What if the character was required to wear masks as part of a response to a pandemic in order to perform at The Moulin Rouge?



# MOULIN ROUGE!

THE MUSICAL

## THE BOHEMIAN LIFE

# TRUTH, BEAUTY, FREEDOM, LOVE

Reflection and exploration of a bohemian life.

### SWITCH ON

#### ACTIVITY: TOULOUSE-LAUTREC

**Learning context:** This activity is designed to have students reflect on the sights, sounds and sensations that the production showcases. Students explore a piece of work by Toulouse-Lautrec to unpack these.

**Time:** 15 minutes

**Equipment:**

- Image of “At the Moulin Rouge” by Henri de Toulouse-Lautrec

**Learning process:**

1. Teacher reads out the following: *Just like Luhrmann and Pearce, you can use the work of other artists to inspire your own original stories. French artist Henri de Toulouse-Lautrec painted scenes he observed as a visitor to the Moulin Rouge cabaret in the late 1800s.*
2. Students spend time looking at Toulouse-Lautrec’s painting “At the Moulin Rouge” while considering the questions below:
  - a. What do you think is happening in this scene?
  - b. Who are the people in the picture?
  - c. What are the sights, sounds, smells, tastes, and sensations that these people are experiencing?



Henri de Toulouse-Lautrec “At the Moulin Rouge.” 1892 Art Institute of Chicago

3. Students choose one of the characters in the painting which stands out to them the most. Can you imagine who this person might have been? Give this character a name and answer following questions:
  - a. What dreams does this person have? What do they wish for?
  - b. What problems do they face?
  - c. What are they most afraid of?
  - d. What secrets might they have?
  - e. What happened to them just before this moment?
  - f. What do you think will happen afterward?



## UNDERSTAND, ACT, AND APPLY

### ACTIVITY 1: TRUTH, BEAUTY, FREEDOM, LOVE.

**Learning context:** This activity is designed to recognise and analyse the four Bohemian values in the show through characterisation, events and settings in the storyline. Students explore the purpose and appeal of the approaches used in *Moulin Rouge! The Musical* and present their understanding through a critical extended response.

**Time:** 60 minutes

**Equipment:** NIL

**Learning process:**

1. Students brainstorm characters, events and settings explored through the show.
2. Students choose two major set/staging design pieces from the show. (Examples may include the emblematic red windmill of the Moulin Rouge or the large blue elephant, backstage at the Moulin Rouge, the Duke's apartment).
3. For each set piece, students select up to two scenes where the set design was a key feature in engaging the audience.

4. Students to think about:
  - a. How does this set design fit in to the larger narrative of the story of *Moulin Rouge! The Musical* and the four bohemian values of freedom, beauty, truth, and love?
  - b. How does this set design make you feel? What emotions does it conjure up?
  - c. Does the set design piece remind you of something else? Explain your thoughts.
  - d. What are the connections to the history of Moulin Rouge in the specific set designs you have chosen?
  - e. What materials have been used to create the specific set?
5. Students complete their critical extended response.

### ACTIVITY 2: A BOHEMIAN LIFE...

**Learning context:** This activity is designed to have students plan and design an artwork by exploring the bohemian values through work by Henri de Toulouse-Lautrec.

**Time:** 60 minutes

**Equipment:**

- Appendix I: The history of the Moulin Rouge in Paris

**Learning process:**

1. Students read through Appendix I.
2. Students focus on the image of a Toulouse-Lautrec painting and description about his association with the Moulin Rouge.

*Coming from all walks of life, the patrons ranged from unruly locals to wealthy Parisians and tourists to prominent, renowned artists, such as the Post-Impressionist painter Henri de Toulouse-Lautrec. Toulouse-Lautrec frequented the "red windmill" and captured the club life by painting the nightly scenes, which became iconically associated with his work.*
3. Students brainstorm ideas about the images depicted in the painting by Toulouse-Lautrec.
4. Students then create their own artwork about an event or location they attend where celebrations or entertainment occurs (theme, concept or story). Examples may include going to the movies, streaming Hollywood blockbuster films, the theatre, friends and family homes for parties, skateparks etc.
5. Students write a description of their artwork that explains its meaning and articulate the similarities and differences to Toulouse-Lautrec's work by completing a Venn diagram.



## UNDERSTAND, ACT, AND APPLY

### ACTIVITY 3: YOU CAN CAN CAN, BUT AT WHAT PRICE?

**Learning context:** This activity is designed to explore the challenges of the Bohemian lifestyle and opportunities to discover where people, including bohemians could access support for their mental health in modern day life.

**Time:** 25 minutes

**Equipment:**

- Appendix J: The cost of the bohemian lifestyle

**Learning process:**

1. Students read Appendix J: The cost of the bohemian lifestyle and the Q and A with a cast member of the Broadway production.
2. Whole class discussion on the theme of the 'struggling artist' with specific examples from the show. For example, Satine's consumption (Tuberculosis), Zidler's financial woes and the death of Satine and its impact on Christian.
3. The discussion is continued on the places people can go to seek support with their mental health.

*\*The information presented below provides an opportunity for ideas on this discussion but is not exhaustive. Specific local support contacts should also be discussed with students, and as such, should be explored by the teacher prior to this activity for their relevance and specific contact details.*

**Accessing help**

Guide student discussion so that students consider online and offline services that can help, including organisations/support in the local school area. Discussion MUST also include: If you or a student are worried about someone and feel urgent professional support is needed, turn to a trusted adult to help. If the need for assistance is life threatening, call 000 (triple zero; Australia only).

**Places students can go to for help may include:**

**In-school support:** Teacher Head of Welfare / Wellbeing Teacher 's Aide / Support Aboriginal Education Officer / School / Support Officer Chaplain / Pastoral Care Worker / School Counsellor

**Out-of-school support:** Parent / carer / extended family member Friends Community / cultural groups Sports coach Online services, such as Kids Helpline (1800 55 1800) Counsellors / psychologists / GPs

4. Students critically analyse and apply health information from one school and one out of school source of support to a character in *Moulin Rouge! The Musical*. Students to consider:
  - a. Which character and why?
  - b. How would they write the character seeking help into the storyline?
  - c. How could the character access this help?
  - d. Which character might help them seek this help?
  - e. What positive outcomes might occur if they access this specific help?
5. Share answers with the class group.



# APPENDIX A: SYNOPSIS AND STORY





# MOULIN ROUGE!

THE MUSICAL

## SYNOPSIS

Christian, a young composer, falls in love with Satine, a dazzling actress and one of Paris's most beautiful, well-known stars.

Based on the 2001 film, "MOULIN ROUGE!" directed by Baz Luhrmann and co-written by Craig Pearce, *Moulin Rouge! The Musical* is set in Paris, France, at the turn of the 20th century during the Belle Époque era (1871 - 1914). It is a celebration of truth, beauty, freedom and love amidst the glamorous, garish, and gaudy underworld of the Moulin Rouge, Paris's infamous Bohemian nightclub.

## THE STORY

Paris, France, 1899. Christian, a young man from America, arrives in Paris, hoping to start a successful and sustaining career as a writer. While in Paris, he meets the Bohemians Toulouse-Lautrec and Santiago, who tell him that he should write a musical (which is later named "Spectacular, Spectacular") so that they can showcase it at the famous and nightclub, the Moulin Rouge. Upon arriving at the nightclub, Christian sets eyes on Satine, the most alluring, bright, & beautiful star entertainer of the Moulin Rouge, and falls deeply in love. After a short time, Satine feels the love-pull and returns her affection to Christian.

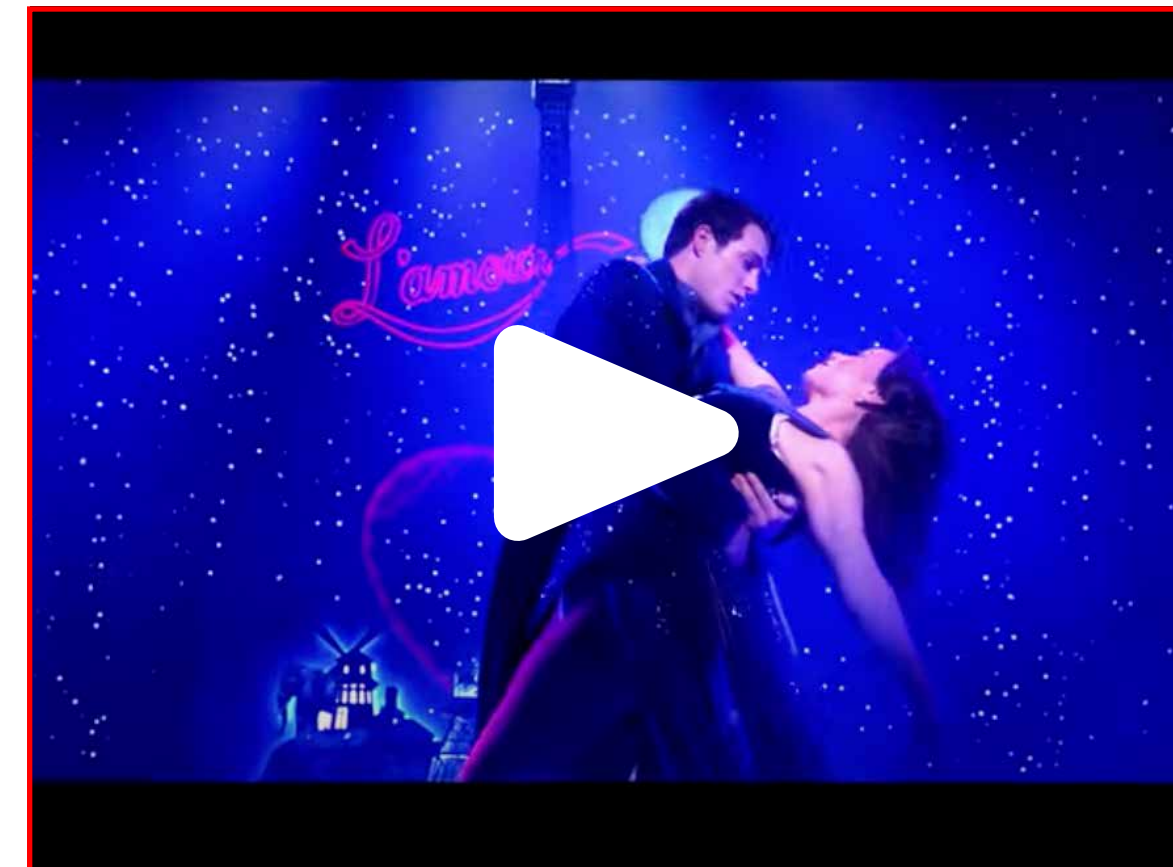
Meanwhile, Moulin Rouge's impresario, owner, and enigmatic host, Harold Zidler, asks a wealthy Duke to financially invest a substantial sum of money to help pay off the club's debts and transform the Moulin Rouge into 'le grand lieu de théâtre' that it was meant to be. The Duke agrees ONLY if he can

lay claim to Satine as well. With this proclamation, Christian and Satine's love, as well as their desires, are overpowered, and Satine is forced by circumstance to conjoin with the Duke. Adding to this tricky love triangle, Satine develops a severe illness (Consumption), which progressively worsens throughout the story, challenging the fate of love itself.

It is a tale as old as time: an artistic young man meets a beautiful young woman and falls in love, only to tragically lose her in the end. We have seen this tale of love and loss played out in countless ways: myths, operas, novels, movies, and now the musical extravaganza - *Moulin Rouge! The Musical* is taking the story to the Broadway stage. You may recognize *Moulin Rouge! The Musical* as based on the 2001 movie written by Baz Luhrmann and Craig Pearce, but did you know that Luhrmann and Pearce found their inspiration for the film from a variety of historical sources, including classic literature, myths, and operas?

In a 2001 interview for The Guardian, Luhrmann notes that he drew from three primary literary sources in the creation of "MOULIN ROUGE!", "Our recognizable story, though Orphean in shape, is derived from Camille, La Bohème — whether you know those texts or not, you recognize those patterns and character types" (Luhrmann 2001). In this, Luhrmann credits the Greek myth "Orpheus and Eurydice" for providing the structure for the movie and cites the novel *La Dame aux Camélias* (known commonly in English as *Camille*) and Puccini's opera *La Bohème* as inspirations for the story.

By combining elements from a from these and other sources, Luhrmann and Pearce created something new and original. Now *Moulin Rouge! The Musical* is updating that story in bold exciting ways. This article examines some of the sources of inspiration on which "Moulin Rouge" is based and takes a look at how *Moulin Rouge! The Musical* has reimagined this classic story for a modern-day audience.



ENTER A  
WORLD OF  
**SPLENDOUR  
AND  
ROMANCE**  
OF EYE-  
POPPING  
EXCESS, GLITZ,  
GRANDEUR, AND  
GLORY!



# APPENDIX B: CHARACTERS IN MOULIN ROUGE! THE MUSICAL

*L'amour*



# MOULIN ROUGE!

THE MUSICAL



Christian, the story's male lead (or protagonist), is a handsome young American with a certain drive behind his easy, natural charm, and warm humour. A gifted writer of words & song, he is a hardcore romantic and an artist at heart with impulsive passion. He lives by the poetic ideals of truth, beauty, freedom, and – above all – love.

**CHRISTIAN**



Impresario of the Moulin Rouge and its underworld. He's gloriously playful, grand, and showy – almost like a human caricature. Yet beneath his intoxicating flamboyance, there's genuine steel. He's a tough pro: a survivor.

**HAROLD ZIDLER**



Satine is the shining star and a grand Parisian courtesan of the infamous Moulin Rouge nightclub. She's beautiful, glamorous, smart, and commanding, with a wicked sense of humour. She's fully aware of her worth but beyond this, our heroine has deep humanity. Heartbreakingly, she has suffered, and her wounds are close to her skin.

**SATINE**



Henri Toulouse-Lautrec is a famous French artist and the quintessential, true Bohemian. After discovering Christian's gifts of writing, Lautrec and his Bohemian buddy, Santiago, befriend him. Lautrec is a bold visionary and a tough-minded anti-romantic romantic; a doomed genius! Charismatic with a fervent joyous eloquence, he upholds and lives the Bohemian principles of truth, beauty, freedom, and love.

**LAUTREC**



Santiago is another great, true Bohemian, and a most faithful, loyal friend to Lautrec. He's a comically dashing figure and a ferocious swashbuckler from Argentina. He is, by the way, the greatest tango dancer in Paris and the greatest gigolo. He lives for the extravagant torments of love.

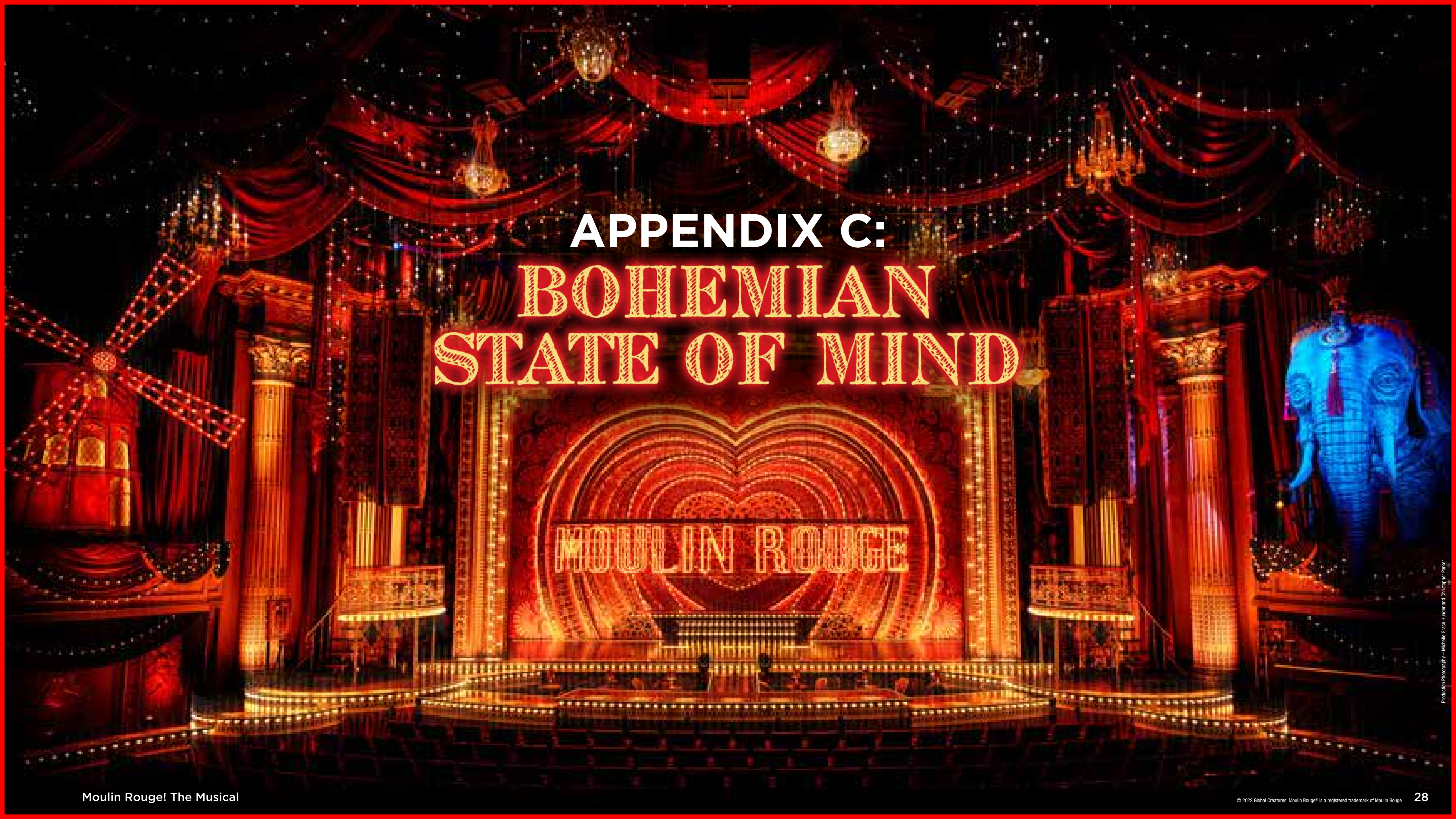
**SANTIAGO**



The Duke is a handsome, vile man. He's from old French Aristocracy, dripping with wealth & power. Dangerously alluring, he exudes modern attitudes and tastes. With his wealth & power, he can control many things. His control of things is self-serving and conditional.

**THE DUKE**





**APPENDIX C:**  
**BOHEMIAN  
STATE OF MIND**

MOULIN ROUGE

# MOULIN ROUGE!

THE MUSICAL



## AS DEFINED BY THE MERRIAM-WEBSTER DICTIONARY

### BOHEMIAN

noun

bo•he•mi•an  
| \ bō-'hē-mē-ən \

A person (e.g., writer or artist) living an unconventional life usually in a colony with others.

### BOHEMIANISM

noun

bo•he•mi•an•ism  
| \ bō-'hē-mē-ə-'ni-zəm \

The unconventional way of life adopted by Bohemians.

The Bohemian values of **Truth, Beauty, Freedom, and Love** predominate throughout *Moulin Rouge! The Musical*. Let's explore what Bohemianism is (its values and culture), and what it represented to turn-of-the-century Bohemians as compared with the artists of the 21<sup>st</sup> century.



## APPENDIX C: BOHEMIAN STATE OF MIND



### BOHEMIANISM

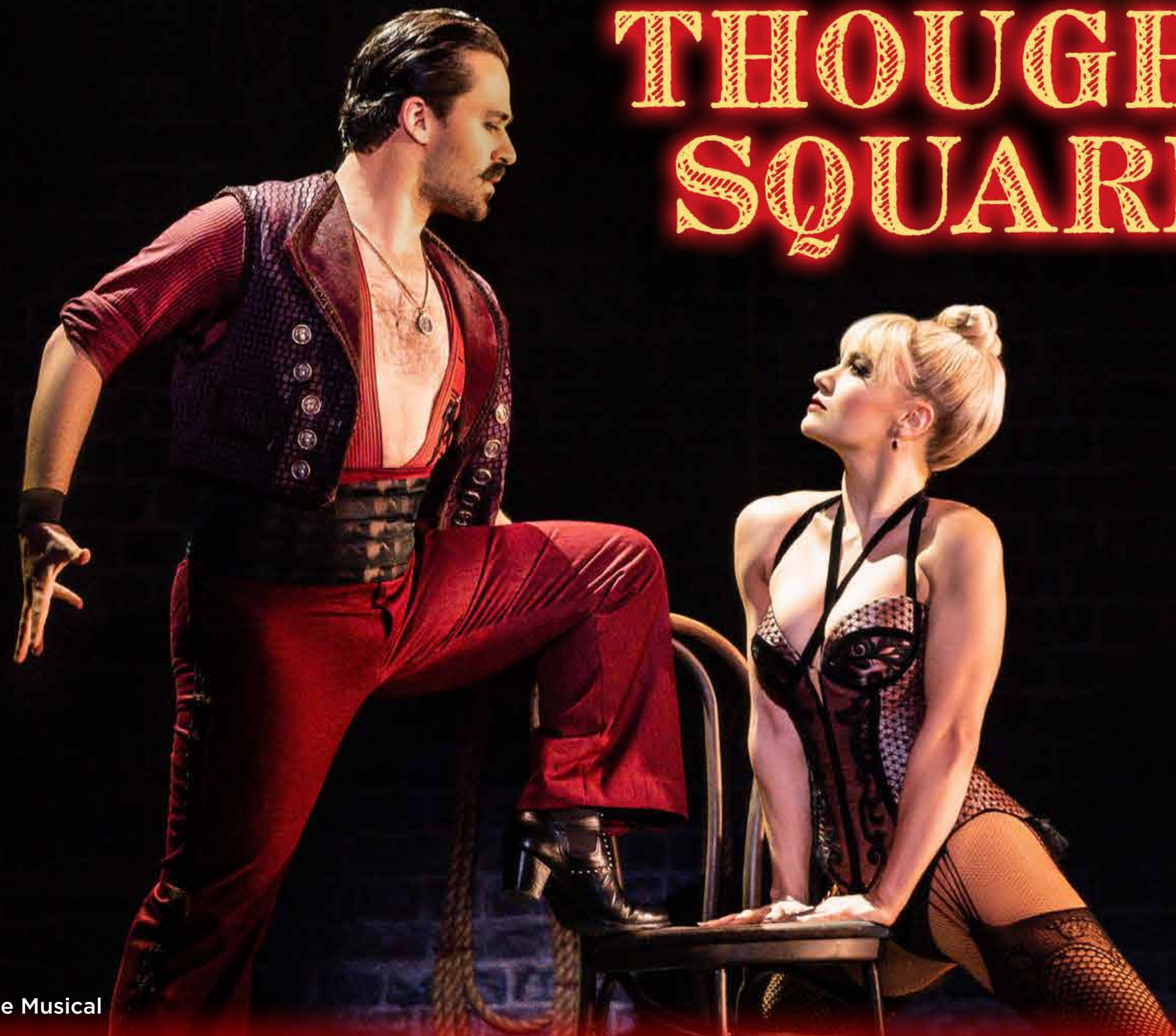
The term "Bohemians" originally referred to people of Bohemia (an area in Central Europe now known as the Czech Republic) and implied a nomadic way of life. Later, the term Bohemian was used to describe poor and suffering writers or artists who travelled to Paris from outer towns. Many of these writers or artists lived in the Montmartre neighbourhood of Paris, not far from the famous cabaret, The Moulin Rouge.

The term Bohemianism started to appear in the early 19th century, mostly in France, and developed into a belief or state of mind, and a way of life. The central focus of life for Bohemians was their impact, as unique individuals, on the world in which they lived. How they lived was considered eccentric by mainstream society.

Bohemians lived carefree, unconventional lifestyles, often in the company of like-minded, marginalized people who valued creativity and the liberty to explore (e.g., musicians, actors, artists, and writers). Four core values, or guiding principles, of Bohemianism included Truth, Beauty, Freedom, and Love. By living by these principles, Bohemians were less concerned with the pursuits of upward mobility and tended not to have permanent ties to places or things. They rejected the values of mainstream, middle-class society (the Bourgeois) and focused their time and efforts on artistic or literary interests. Bourgeois society refers to the middle class, and a Bourgeoise is someone whose views and beliefs (e.g., economic, social, political) are greatly influenced by his or her concern for material possessions, property values, and respectability.

As part of their rebellion against society, Bohemians felt no reason to exhibit moral or socially acceptable behaviour. Instead they indulged in and enjoyed frugal, simple living that embraced free love and, at times, hallucinatory substances, which were used by many to help with inspiration. As outsiders of the societal norm, they adopted the Bohemian state of mind where high degrees of freedom were perfectly acceptable; meeting the standards or expectations of mainstream society was not on the Bohemian.

# APPENDIX D: THOUGHTS SQUARED



The image shows a large, empty rectangular frame. Inside this frame, there is a smaller, horizontally-oriented rectangular box centered both horizontally and vertically. The lines are thin and black, creating a simple geometric layout on a white background.

# APPENDIX E: DEEP THINKING BOXES





4. What does this image tell me?

3. What can I guess from this image?

2. What does this image not tell me?

1. What else would I like to find out? What further questions do I need to ask and where would I find this information?

# APPENDIX F: PERSPECTIVES



# MOULIN ROUGE!

THE MUSICAL

<p><b>PERSPECTIVES</b></p> <p>High School Students, Parents, Theatre Critics, Professional Actors</p>	<p><b>POSITIVES</b></p> <p>List the advantages, pros and good points for each of the perspectives</p>	<p><b>NEGATIVES</b></p> <p>List the disadvantages, cons and negatives for each of the perspectives</p>	<p><b>QUESTIONS</b></p> <p>List the questions in column Q - 'What if... I wonder if... for each of the perspectives</p>



**APPENDIX G:**  
**THE STORY OF**  
**ORPHEUS AND EURYDICE**

# MOULIN ROUGE!

THE MUSICAL



## DID YOU KNOW?

Did you know that the Greek tragedy and love story of “Orpheus and Eurydice” inspired lots of fabulous works, which I know you chickens will soon love and lavish up?

Par example, the ancient tale inspired the comic operetta, *Orpheus in the Underworld* – a sassy, satirical, and burlesque retelling by the German composer and France’s beloved artiste, Jacques Offenbach. This irreverent operetta gave rise to Jacky baby’s famous, and yes, the oh so French “Can-Can”– that salacious & scandalous, high-kicking & skirt-hiking dancehall tune perfected by our Moulin Rouge showgirls!

## ORPHEUS AND EURYDICE

“Orpheus and Eurydice” is a Greek myth first documented by Virgil in 29 BC and later adapted by Ovid as a part of his narrative poem *Metamorphoses*. While there are many versions of the myth, the general story tells the tale of young Orpheus, who is blessed by the gods with an incredible musical talent. Orpheus falls in love with the beautiful Eurydice, and they live together happily for a short time before she dies tragically just after their wedding day. Orpheus, so taken with his grief at the loss of his wife, travels to the underworld, where he uses his musical talent to convince the lord of the underworld, Hades, to allow him the chance to bring Eurydice back with him to the world of the living. Hades grants Orpheus permission on the one condition that Orpheus was to never look back at Eurydice while leading her out of the underworld. In the end, Orpheus fails at this task: losing his faith just before reaching the exit, he turns back only to see Eurydice’s shadow carried away to be forever trapped among the dead.

At first, it may be unclear how this myth from ancient Greece connects to the story of *Moulin Rouge! The Musical* set in new Bohemian Paris, France. However, the connection becomes clearer when you consider the tragic love story of Christian

and Satine. Screenwriter Craig Pearce explains the analogy in this way: “The Moulin Rouge becomes a symbol for the Underworld at large. Satine getting out of the Moulin Rouge becomes symbolic of her getting out of the Underworld one day. And Christian, when he comes into the Underworld, and they fall in love, he tries to help her achieve her dreams and get her out” (Muir 2005). Writer and Director Baz Luhrmann, however, was less concerned about the connection with the story of “Orpheus and Eurydice” and more focused on the structure of the “Orphean Journey” which he describes as, “the transition of youthful idealism to when you realize that there are things bigger than you – people die, some relationships cannot be – and you are destroyed by that. The scars of that experience and that loss allow you to grow internally and spiritually, and that’s the adult journey” (Luhrmann 2001). In this way you see Christian’s story as a “coming of age” journey – moving from the hyper-idealistic fantasies of youth to a more mature understanding of the world and the values he holds as an artist. It is a tragic love story to be sure, but in this case, Christian can grow from the pain of this experience and fulfill Satine’s final request that he share their story through his art:

## THE STORY OF ORPHEUS AND EURYDICE

as told by Apollonius of Rhodes, Virgil and Ovid



Orpheus: “On his mother’s side he was more than mortal. He was the son of one of the Muses and a Thracian prince. His mother gave him the gift of music and Thrace, where he grew up, fostered it. The Thracians were the most musical of the peoples of Greece. But Orpheus had no rival there or anywhere except the gods alone. There was no limit to his power when he played and sang. No one and nothing could resist him.

When he first met and how he wooed the maiden he loved, Eurydice, we are not told, but it is clear that no maiden he wanted could have resisted the power of his song. They were married, but their joy was brief. Directly after the wedding, as the bride walked in a meadow with her bridesmaids, a viper stung her and she died. Orpheus’ grief was overwhelming. He could not endure it. He determined to go down to the world of death and try to bring Eurydice back.

He dared more than any other man ever dared for his love. He took the fearsome journey to the underworld. There he struck his lyre, and at the sound all that vast multitude were charmed to stillness. No one under the spell of his voice could refuse him anything. He drew iron tears down Pluto’s cheek, and made Hell grant what Love did seek.

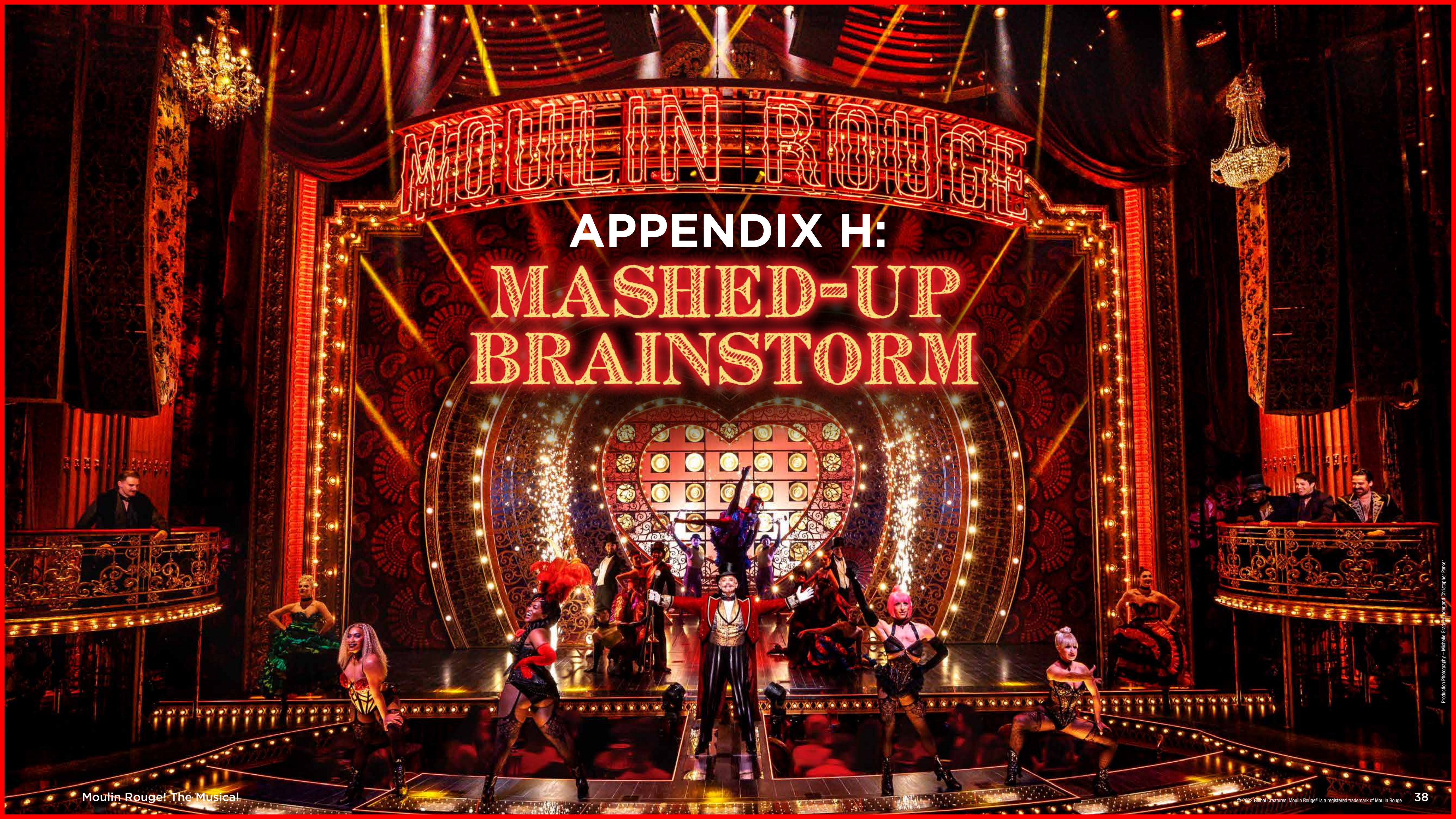
They summoned Eurydice and gave her to him, but upon one condition: that he would not look back at her as she followed him, until they had reached the upper world. So, the two passed through the great doors of Hades to the path, which would take them out of the darkness, climbing up and up. He knew that she must be just behind him, but he longed unutterably to give one glance to make sure. But now they were almost there, the blackness was turning grey; now he had stepped out joyfully into the daylight. Then he turned to her. It was too soon; she was still in the cavern. He saw her in the dim light, and he held out his arms to clasp her; but on the instant she was gone. She had slipped back into the darkness. All he heard was one faint word, “Farewell.”

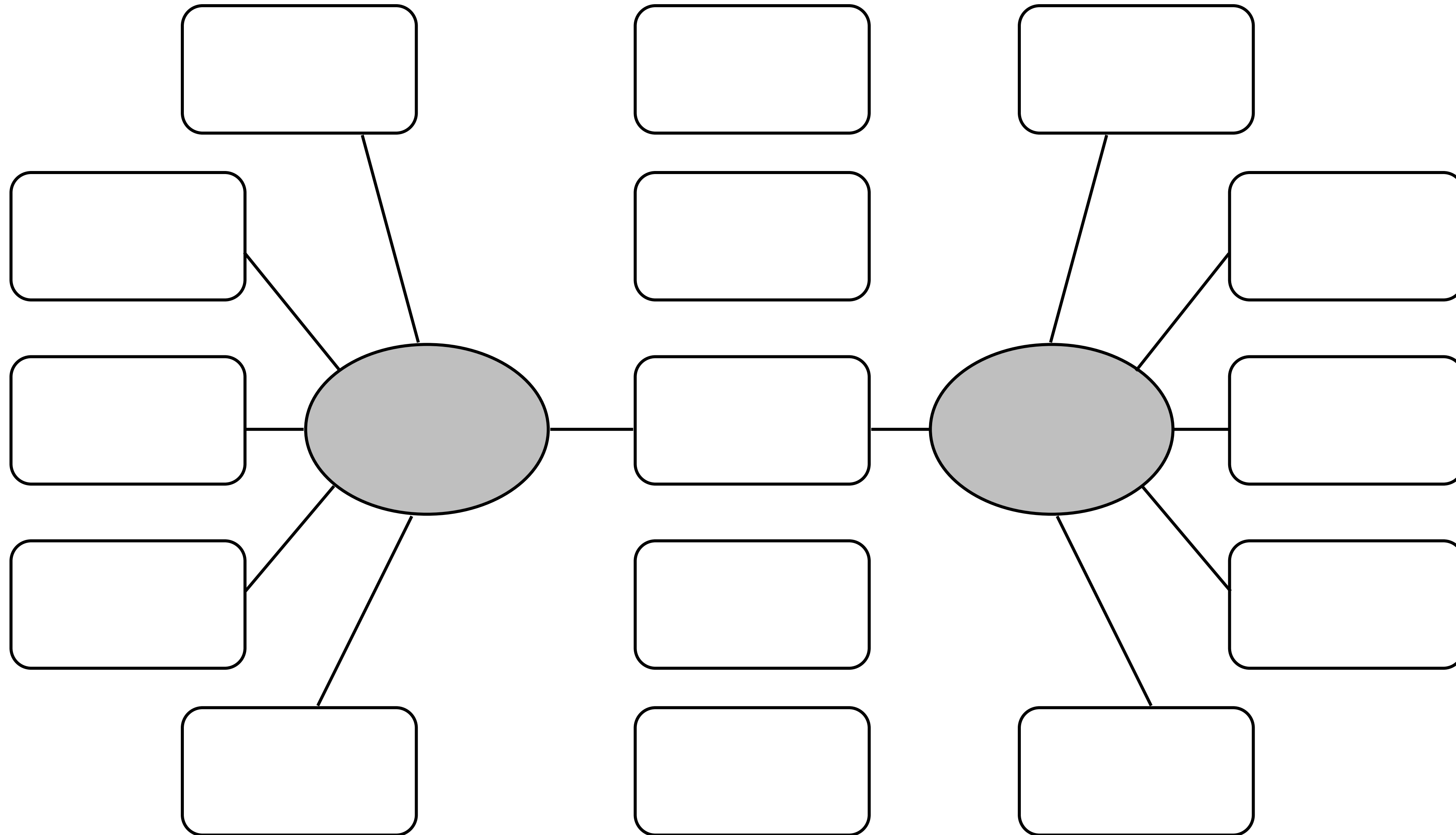
Desperately he tried to rush after her and follow her down, but he was not allowed. The gods would not consent to his entering the world of the dead a second time, while he was still alive. He was forced to return to the earth alone, in utter desolation. Then he forsook the company of men. He wandered through the wild solitudes of Thrace, comfortless except for his lyre, playing, always playing, and the rocks and the rivers and the trees heard him gladly, his only companions. But at last a band of Maenads [women] came upon him. They slew the gentle musician, tearing him limb from limb, borne along past the river’s mouth on to the shore; nor had it suffered any change from the sea when the Muses found it and buried it in the sanctuary of the island. His limbs they gathered and placed in a tomb at the foot of Mount Olympus, and there to this day the nightingales sing more sweetly than anywhere else. “

Brown, Edith. “The Story of Orpheus and Eurydice.” *Mythology*. Little, Brown and Company

# MOULIN ROUGE

## APPENDIX H: MASHED-UP BRAINSTORM







**APPENDIX I:**  
**THE HISTORY OF**  
**MOULIN ROUGE**  
**IN PARIS**



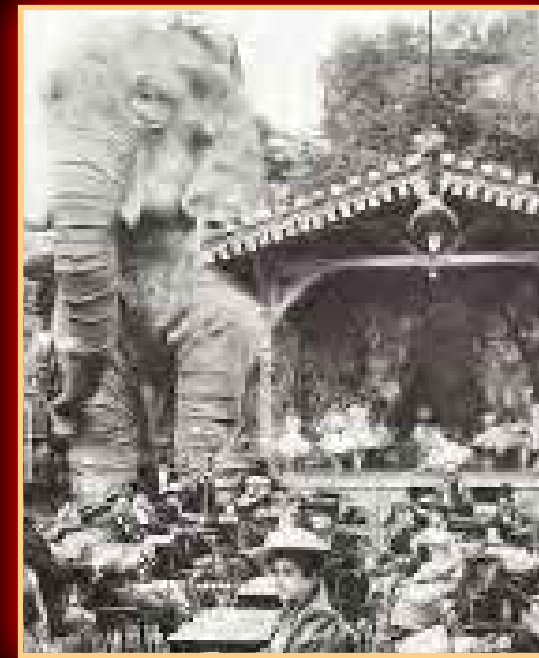
# MOULIN ROUGE!

THE MUSICAL

## THE REAL MOULIN ROUGE & ITS CHARACTERS

Located in the Montmartre neighbourhood of Paris, the real and authentic Moulin Rouge was founded by Joseph Oller and Charles Zidler in 1889 (the same year as the Eiffel Tower) – ten years before the setting of the musical (and film). The infamous nightclub is still open today, entertaining approximately 600,000 visitors each year with its glittering stage show, *Féerie*.

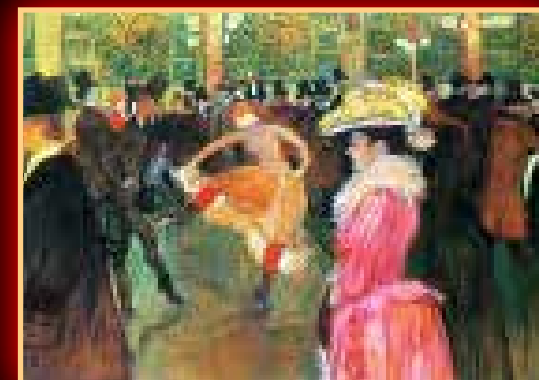
### APPENDIX I: THE HISTORY OF THE MOULIN ROUGE IN PARIS



#### MOULIN ROUGE

The early years at the Moulin Rouge established its renowned French Cabaret style: raucous, free-spirited, party-entertainment, which included the birth of the French Can-can. Le Moulin Rouge was masterful at drawing in its customers with its setting and entertainment, attracting those who wanted to indulge in the club's elaborate, thrilling, unabashed fun.

Along with its most distinguishable feature, the red windmill, in 1900, owners Oller and Zidler procured a gigantic wooden elephant and set it in the Moulin Rouge's gardens. Adding to this dramatic piece, they built a staircase that brought patrons of the party to the beast's belly where they were entertained in a more intimate setting.



#### TOULOUSE-LAUTREC

Coming from all walks of life, the patrons ranged from unruly locals to wealthy Parisians and tourists to prominent, renowned artists, such as the Post-Impressionist painter Henri de Toulouse-Lautrec. Toulouse-Lautrec frequented

the "red windmill" and captured the club life by painting the nightly scenes, which became iconically associated with his work.



#### MISTINGUETT

Beginning in 1909, Jeanne Bourgeois, a performer who took on the stage name Mistinguett, starred at the Moulin Rouge. Mistinguett was also a performer in the well-known Folies Bergères and had longstanding love affair with Maurice Chevalier, the famous French cabaret singer and actor. She became the highest-paid female entertainer in the world, with legs insured for 500,000 francs!

As star entertainer, co-director, and costume director, Mistinguett's influence on the Moulin Rouge is formidable; she was clearly one of the many people who made the cabaret what it is today.

# MOULIN ROUGE!

THE MUSICAL

## FAMOUS BOHEMIANS AND THE MONTMARTRE

The art and the Bohemian lifestyle have always been akin. Fully immersed in creativity, famous bohemian artists defined art as their religion and saw themselves as non-conformists opposed to the conventions of bourgeois society – drifters, visionaries or madmen possessed by inspiration.

Martinique, E. (April 24, 2016). "Famous Artists of the 20th Century Who Knew How To Live." Widewalls.

Retrieved from <https://www.widewalls.ch/famous-artists-bohemians/>. Accessed 08 Oct. 2019.

Paris' vivid, colourful, and legendary Montmartre district, the birthplace of The Moulin Rouge, was a social and artistic hub for Bohemians to socially gather in some of the city's seedier spots such as salons, cafés, dance halls, galleries, and bars. Montmartre gave inspiration to artists like Picasso, Zola, and Renoir, who lived and worked there. Today, the Montmartre continues to retain some of its original spirit and 'joie de vivre' with its vibrant cafes, world-renowned restaurants, and lively entertainment venues.

The following are some of the French artists of the era who lived the Bohemian lifestyle, and whose eccentric unconventionality became synonymous with their famous careers:



### PABLO PICASSO

A Spanish painter, sculptor, printmaker, ceramicist, and stage designer, Pablo Picasso is one of the greatest and most influential artists of the 20th century. Both Picasso and Georges Braque have been credited with the creation and development of Cubism. In 1899, Picasso

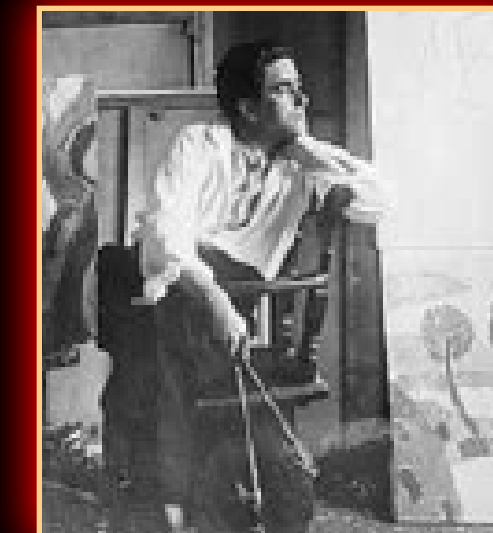
fell in with a crowd of artists and intellectuals in Barcelona at the famous tavern and brothel, El Quatre Gats ("The Four Cats"). His real bohemian life began as a teenager (circa. 1900) in Montmartre, the rustic quarter of Paris where many artisans, factory workers, tradesmen, petty criminals, performers, and courtesans communed. Inspired by the anarchists and radicals he met from the café culture, Picasso made a pivotal change in his work by letting go of his training in the classical methods and adopting a lifelong process of innovation and experimentation with his art.



### SARAH BERNHARDT

A most beloved actress who gained great popularity and success during Paris's Belle Epoque era [1871 - 1914], Sarah Bernhardt became known as 'The Divine Sarah', a nickname expressing her fans' admiration

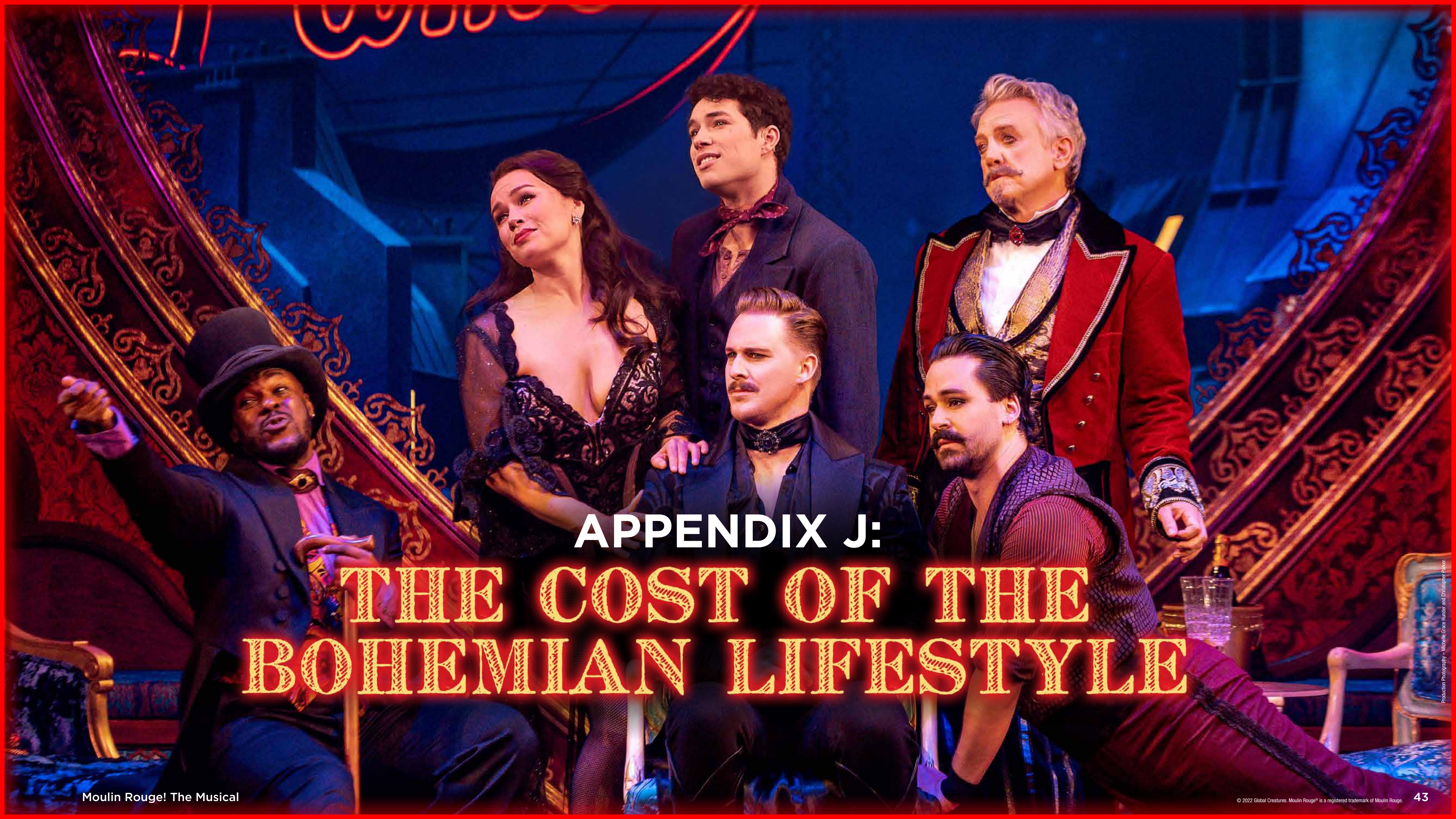
of her. She starred in some of the earliest films ever produced, which garnered her great attention as she introduced the world to the grandeur of theatrical arts. She established her own travel company and travelled widely. She became well-known internationally as a famous star and idol. Bernhardt's successful career and influence helped pave the paths of many professional actresses after her. Her contribution to the performing arts is forever lasting.



### FRANCIS PICABIA

Artist/Writer, Francis Picabia (1879 - 1953)  
A French painter, illustrator, designer, writer, and editor, Picabia was deeply involved with the art movements of Cubism, Dadaism, and Surrealism. In the late teens and early 1920s, he became a leading figure of the Dada movement, where he

produced fun-filled works with double meanings, hidden messages, and cryptic puzzles. After studying at the École des Arts Décoratifs (1895 - 1897), his work remained rooted, for approximately six years, in the impressionist tradition. 1909 marked his departure from impressionism to a Cubist style, and, with fellow artiste, Marcel Duchamp, in 1911, he helped establish the Section d'Or, a group of Cubist artists. Picabia went on to combine the Cubist style with its more lyrical variation known as Orphism, which portrayed collections of tightly mounted, metallic-like abstract shapes. As Picabia moved away from Cubism to Orphism, his colours and shapes became softer.



**APPENDIX J:**  
**THE COST OF THE BOHEMIAN LIFESTYLE**

# MOULIN ROUGE!

THE MUSICAL



Q&A WITH  
TIM OMAJI

CAST MEMBER OF

MOULIN ROUGE!

THE MUSICAL

ON BEING A PROFESSIONAL  
ARTIST OF TODAY

**Q:** The Bohemian values of TRUTH, BEAUTY, FREEDOM, and LOVE are explored extensively in the world of Moulin Rouge! The Musical. How have you been affected (as both an artist and human being) by these values, and how similar or different are they to your own values?

**A:** I think the bohemians values have continued to add new emotional colour to my life. The courage to be truthful as an artist and as a person in my pursuit of being a better me. To notice, respect and appreciate the beauty in every struggle. The freedom to dream without limits and to explore my creativity to the fullest. The strength to love who I am, who I'm becoming and who I'm not.

**Q:** Some might say that the life of an actor is very similar to that of a bohemian artist – always pushing and expanding one's art and honing one's craft. What is it like being an artist of today, a modern-day bohemian?

**A:** Being an artist today is exciting because of the connectivity and the constant innovation of the internet. As an artist honing your craft, you have an unlimited source of inspiration to pull from and so many ways to connect with those who may or may not know about your art. I think the downside is that the internet can give new artists an unrealistic perspective of how long it takes to really be good at your craft.

**Q:** Like Satine and Christian, many artists face challenges and struggles in the pursuit of their art. Often, there is a price to be paid, such as life on the road, cost of living, and being away for lengths of time from friends & family. What costs or sacrifices have you made in the process of becoming a professional artist?

**A:** I have sacrificed a lot of time and energy into becoming a professional artist. This is what I love to do and truly what I believe I was born to do and I always strive to be as great as possible. Greatness and comfort are seldom in the same sentence because then it would be too easy to become a professional. It's been a hard consistent grind for many years but it's all been worth it. And I feel like I'm just getting started!

**Q:** What research or preparations did you do for the portrayal of your character – a turn-of-the-century Parisian bohemian?

**A:** I read a Toulouse Lautrec biography which was very helpful and I spent a few months perfecting my French accent to give Lautrec a sense of passion, excitement, weariness and authenticity. Bringing my interpretation of Lautrec to the Moulin Rouge creative team was definitely a career highlight. We spent months understanding Lautrec's connection to the other characters, to Montmartre and to the bohemian values. It is an honour to play him every night.

## THE COST OF THE BOHEMIAN LIFESTYLE

The Bohemian way of life is, by its very existence, risky. Just as the “fabulous yellow roman candles exploding like spiders across the stars,” are consumed by the very fire that first gave them ignition, so too have many of our brightest Bohemian artists succumbed to mental and physical ailments. The well-known archetype of the “tortured artist” – or the artist who has to suffer for his/her art in order to find inspiration and creativity – exists for a reason.

Just as Satine, trapped in her gilded-elephant lair, fights consumption and Zidler struggles with money woes as the producer of Moulin Rouge, other real-life creative geniuses – such as Jackson Pollock, Goya, Sylvia Plath, Georgia O'Keefe, Kurt Cobain, Jack Kerouac, Amy Winehouse, and Vincent Van Gogh to name a few – also faced similar battles. The phrase, “turn your pain into art” is something most of us have heard before and indeed, buy into. Most people know the struggle of self-employed actor in New York City or have heard of the crippling effects of ‘writer's block’. Sacrifice is often considered a given – with the belief that only through crisis and challenge do we grow. Professor Victoria Tischler, an expert in art and health at the University of West London claims that while “creativity or creative careers do not, in themselves, cause health problems, working in a creative environment can certainly affect [one's] health and lead to the spreading of the tortured artist ideal” (Banyanmadhub 2018).

With its excessive and flashy patina, the Moulin Rouge presents a pretty facade, and yet, behind the curtain, we see evidence of great strain in this environment. Eventually, the truth is revealed to us: Satine, our leading lady succumbs to illness; her lover Christian is devastated. A rich duke finds that money cannot buy him love, and he is left to stand alone. Lautrec and Santiago (our writers and creators) rely on producer Harold Zidler, and at the same time, Zidler is beholden to his primary financier, the Duke. In this way, *Moulin Rouge! The Musical* is very much a cautionary tale – yes, you ‘can, can, can’ but at what price?

**APPENDIX K:**  
**MOULIN ROUGE! THE MUSICAL**  
**MAKING A MUSICAL**

*L'amour*





**CREATE A MINI MUSICAL BASED ON THE MYTH OF "ORPHEUS AND EURYDICE."**

Use this page to brainstorm ideas for your new musical and outline the story.

1. Setting - In what time and location will your new musical take place? What does this place look, smell, sound, and feel like?

---

---

---

---

---

---

---

---

---

---

2. Characters - Who are the people that inhabit this world? What are they like? What are their relationships to each other?

---

---

---

---

---

---

---

---

---

---

3. Story - What problem do the characters face? How do they try to overcome it? What happens at the beginning, middle, and end? What lesson do the characters learn?

---

---

---

---

---

---

---

---

The Problem (or Conflict):

---

---

Action:

a. Beginning:

b. Middle: (includes the rising of a conflict)

c. End: (includes the resolution of the conflict)

The Lesson Learned:

---

---

4. Songs - Select three popular songs (without any explicit lyrics or themes) that can be used to tell your story:

a. Song # 1: Used to establish the setting at the beginning of your story:

---

---

b. Song #2: Used to tell how the characters are feeling during the action of the story, which includes conflict or problem:

---

---

c. Song #3: Used to emphasize the lesson the characters learned as the conflict resolves at the end of the story:

---

---

5. Title - come up with a title for your new musical:

---

---

**Next:** Write the libretto - or script - for your new musical.

Use dialogue, include stage directions to tell your story and incorporate the lyrics from your chosen songs.

# MOULIN ROUGE!

THE MUSICAL

## WORKS CITED

- Agustyn, A. (24 Jul 2019). "Bohemia. Historical Region, Europe." Encyclopaedia Britannica. Updated 24 Jul 2019. Retrieved from <https://www.britannica.com/place/Bohemia>. Accessed 24 Oct. 2019.
- The Art Story Contributors. (2019). "Dada." The Art Story. Retrieved from <https://www.theartstory.org/movement/dada/>. Accessed 04 Nov 2019.
- Banymadhub, Y. (10 Oct. 2018). "The tortured artist is a dangerous myth. It's the way creative workers are treated that causes breakdown."
- Independent. Retrieved from <https://www.independent.co.uk/voices/world-mental-health-day-tortured-artist-dangerous-myth-pain-art-depressionsuicide-a8576971.html>. Accessed 02 Nov 2019.
- Carol Vogel, C. (31 Oct. 2014). "Francis Picabia 1879-1953." The New York Times. Retrieved from <https://www.dadart.com/dadaism/dada/011-dadafrancis-picabia.html>. Accessed 01 Nov. 2019.
- Federico, R. "Tracing the Legends of Bohemian Paris and Magical Montmartre." Culture Trip. Updated 28 Oct. 2016.
- Retrieved from <https://theculturetrip.com/europe/france/paris/articles/tracing-the-legends-of-bohemian-paris-and-magical-montmartre/>. Accessed 06 Oct. 2019.
- Kerouac, J. (2011). *On the Road*. New York, N.Y: Penguin.
- Van Zeyl, M. (29 Sept. 2016). "10 Women Who Changed French History." Culture Trip. Retrieved from <https://theculturetrip.com/europe/france/articles/10-women-who-changed-french-history/>. Accessed 17 Oct. 2019.
- Martinique, E. (April 24, 2016). "Famous Artists of the 20th Century Who Knew How To Live." Widewalls. Retrieved from <https://www.widewalls.ch/famous-artists-bohemians/pablo-picasso/>. Accessed 09 Oct. 2019.
- (13 Jul 2019.) "How To Be A True Bohemian: 7 Simple Steps." Critical Cactus. Retrieved from <https://www.criticalcactus.com/how-to-be-a-bohemian/>. Accessed 10 Oct. 2019.
- Birnholz, Alan Curtis. "Henri de Toulouse-Lautrec." Encyclopaedia Britannica. Updated: 05 Sep. 2019. <https://www.britannica.com/biography/Henri-de-Toulouse-Lautrec>. Accessed 10 Oct. 2019.
- Borgstrom, C. Henrik. "Moulin-Rouge, Bal du." The Oxford Encyclopaedia of Theatre and Performance. Oxford University Press, 2005.
- Dumas, Alexandre. *La dame aux Camélias*. Translated by David Coward. Oxford University Press, 1986.
- Evans, Suzy. "Baz Luhrmann, 'Moulin Rouge!' Team Talk Turning Movie Into Broadway Show." The Hollywood Reporter. 26 July 2019. <https://www.hollywoodreporter.com/news/baz-luhrmann-moulin-rouge-team-broadway-changes-movie-1227232>. Accessed 18 Oct. 2019.
- Green, Adam. "Moulin Rouge! Is Reinvented for the Stage—And a New Generation." Vogue. 12 June 2019. <https://vogue.com/article/moulin-rouge-voguejuly-issue-2019>. Accessed 18 Oct. 2019.
- Kuiper, Kathleen. "Cabaret." Encyclopaedia Britannica. Last updated: 09 Apr. 2012. <https://www.britannica.com/art/cabaret#ref3509>. Accessed 10 Oct. 2019.
- Larson, Katherine. *Silly Love Songs: The Impact of Puccini's La Bohème on the Intertextual Strategies of Moulin Rouge!*. Wiley Periodicals Inc., 02 Dec. 2009.
- Luhrmann, Baz. "Interview with Baz Luhrmann" by Geoff Andrew. The Guardian [London]. 7 Sept. 2001. <http://www.guardian.co.uk/interview/interviewpages/0,6737,548458,00.html>. Accessed 19 Sept. 2019.
- Luhrmann, Baz & Craig Pearce. "Interview with Writers Baz Luhrmann and Craig Pearce." *Moulin Rouge!*. Dir. Baz Luhrmann. DVD. Disc 2. Twentieth Century Fox, 2001.
- Muir, John Kenneth. "Chapter Three." *Singing a New Tune: The Rebirth of the Modern Film Musical, from Evita to De-Lovely and Beyond*. Applause, 2005.
- Murger, Henri. *Scènes de la vie de Bohème*. Paris: Ancienne Maison Michel Lèvy Frères, 1884.
- Ovid. "Orpheus and Eurydice." *Metamorphoses*. Translated by Rolfe Humphries. Indiana University Press, 1955.
- Puccini, Giacomo. *La Bohème*. New York: Dover Publications Inc., 1987.
- "The History of the Moulin Rouge and its shows." *Moulin Rouge (Official Site)*. <http://www.moulinrouge.fr/histoire?lang=en>. Accessed 19 Sept. 2019.

# MOULIN ROUGE!

THE MUSICAL

## ABOUT THE WRITER

# SARAH JACKSON

[www.sarahjacko.com](http://www.sarahjacko.com)



With over 20 years' experience in education, teaching, leading, facilitating and designing exciting resources for theatre, Government and Not for Profits across Australia, the USA and Europe, Sarah has a unique understanding of what works well in, and for schools. Recent highlights of Sarah's work include education writer for 720 Creative, the Lone Star Group, the Michael Cassel Group (Hamilton, Harry Potter and the Cursed Child, Priscilla Queen of the Desert and Kinky Boots), Princess Pictures, ABC Commercial, the South Australian Wellbeing and Resilience Centre as well as key appointments within the NSW Department of Education and NSW Education Standards Authority.

ABOUT THE WRITER

