



Shaw FESTIVAL

PRESENTS

SAINT JOAN

BY BERNARD SHAW

This study guide for *Saint Joan* contains background information for the play, suggested themes and topics for discussion, and curriculum-based lessons that are designed by educators and theatre professionals. *Saint Joan* is recommended for students in grade 8 and higher.

The lessons and themes for discussion are organized in modules that can be used independently or interdependently according to the class level and time availability.

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SAINT JOAN

**Running time: 2hrs 15 approx.
including one intermission**

Previews April 21, 2007
Opens May 9, 2007

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The Players

(LISTED IN ALPHABETICAL ORDER)



The Archbishop of Rheims/The Executioner.....	NORMAN BROWNING
De Poulengy /Brother Martin Ladvenu.....	ANDREW BUNKER
Pierre Cauchon (Bishop of Beauvais).....	BEN CARLSON
Canon de Courcelles/Gilles de Rais.....	MARTIN HAPPER
La Hire/English Soldier.....	DOUGLAS E. HUGHES
The Dauphin (Charles VII).....	HARRY JUDGE
Chaplain de Stogumber.....	PETER KRANTZ
Page, Soldier.....	BILLY LAKE
Monseigneur La Tremouille/Canon d'Estivet.....	THOM MARRIOTT
Page, Soldier.....	JESSE MARTYN
Page, Soldier.....	MARLA MCLEAN
Dunois.....	PATRICK MCMANUS
Robert De Beaudricourt/The Inquisitor.....	RIC REID
Joan of Arc.....	TARA ROSLING
Page, Soldier.....	MICHAEL STRATHMORE
Earl of Warwick (Richard de Beauchamp)	BLAIR WILLIAMS

Directed by JACKIE MAXWELL
Set and Costumes Designed by SUE LEPAGE
Lighting Designed by KEVIN LAMOTTE
Original Music by PAUL SPORTELLI
Stage Manager: ALLAN TEICHMAN

Synopsis

In 1431, Jeanne d'Arc – a peasant girl who led an army and crowned a king – died on the stake. Through the meteoric rise and fall of this charismatic young leader, Bernard Shaw shines a bright light on the roots of nationalism, religious fervour and hero worship.

In 2007 we move between the France of WWI and Joan's War to re-examine Shaw's continually resonant play, which combines some of his most refined and provocative political thinking with fiercely poetic and passionate writing, all the while asking us: if she were alive today, would we recognize her – and would we listen?



The Story



“Joan of Arc, a village girl from Domrémy, was born in about 1412; burnt for heresy, witchcraft, and sorcery in 1431; rehabilitated after a fashion in 1456; designated Venerable in 1904; declared Blessed in 1908; and finally canonized in 1920.

She is the most notable Warrior Saint in the Christian calendar, and the queerest fish among the eccentric worthies of the Middle Ages.”

These are Shaw’s words to describe Jeanne d’Arc, a woman about whom Shaw said there were only two opinions: “One was that she was miraculous; the other that she was unbearable.”

The play begins in 1429 (two years before her execution) and depicts the sixteen-year old Joan as a young woman whom the soldiers, despite themselves, are drawn to. They stop swearing in her presence and eventually find themselves swayed by her fierce passions and draw strength from her bold courage. Shaw describes her upon her first entrance as “very confident, very appealing, very hard to resist” and her first line of dialogue speaks to all three qualities:

Good morning, captain squire. Captain: you are to give me a horse and armor and some soldiers, and send me to the Dauphin. Those are your orders from my Lord.

She patiently explains to the flabbergasted Robert De Baudricourt that she requires these items so that she may convince the Dauphin to recapture Orléans from the English invaders. Joan tells him that the blessed Saints Catherine and Margaret speak to her every day and they will bless him and assist them all. When the squire asks the men who have agreed to fight with her how they can follow this woman, the only explanation they can provide is to say that there is “something” about her. Something.

She makes her way to the court of Charles, the soon-to-be King of France, and persuades Dunois, a brilliant soldier, to join her in battle at Orléans. Charles gives her command of his army:

Joan: Who is for God and his Maid? Who is for Orléans with me?

The men: For God and his Maid! For Orléans!

Stories of her unbelievable courage lead some to believe she is a cunning warrior and some to believe she

is an instrument of the devil. Her devotion to her native country has also spawned a new feeling amongst the people, a potentially dangerous feeling, a love which may usurp the authority of feudal lords, of the Church – a love of country called Nationalism. She is also called a Protestant and an enemy of the Catholic church. And she is accused of being rebel. A rebel against nature for dressing as a man, a rebel against the Church by usurping the divine authority of the Pope and a rebel against God.

Joan is put on trial for heresy – for believing she has a direct connection to God, and her “diabolical pride”. And on May 30, 1431 she is burned at the stake. The Executioner tells us that amongst the ashes of her burned body, what remained, what refused to burn, was her heart.

For this production of the play, director Jackie Maxwell was inspired by the play’s epilogue. In it, a cleric appears to King Charles as a kind of ‘ghost of the future’ from the year 1920 and announces that Joan has been made a saint. For director Maxwell, this became the inspiration for her vision of the play: “I thought, that’s the beginning of the play: the end of World War One. Nationalism is what fueled European politics right through until the First World War.”

Nationalism then becomes the thread linking Saint Joan’s medieval world, to Shaw’s post-World War I world to our contemporary world. “I feel ... that it’s time to produce *Saint Joan* again. The notion of nationhood is still tearing the world apart in various different ways, so again, let’s look at that; let’s look at how it all started.”

Written in 1923 and informed by Shaw’s horror over World War I, he wrote the play after reading the transcripts of Joan’s trial. In his introduction, Shaw writes about notions of tolerance, and questions whether modern societies would react any differently to the appearance of such a woman. What is the limit of our tolerance? How much rebellion can a society bear? What would happen today if a woman like Joan of Arc appeared and told us to fight?

Who's Who

IN
SAINT JOAN



JOAN OF ARC (1412 – 1431) is the protagonist of the play who becomes a national French heroine.

Historically, Joan was said to have admirable sense of purpose and determination; she was also straightforward and courageous. Called the Maid of Orléans, she was the daughter of a farmer in Domrémy, France, which is situated on the border of Champagne and Lorraine. As a young girl she began to hear the voices of Saints Catherine, Margaret, and Michael. By the age of sixteen these voices instructed her to assist the Dauphin, the future King of France, Charles VII, in his attempt to retain the French throne from England during the Hundred Years' War. Joan met with and convinced Robert de Baudricourt, captain of the Dauphin's forces at Vaucouleurs, to assist her in obtaining an interview with the Dauphin in Chinon. She then donned the attire of a soldier and subsequently convinced the Dauphin of her divine mission to fight the English and was given troops in an attempt to regain Orléans. Joan's presence boosted the morale of the French soldiers and they succeeded in winning back Orléans in May, 1429. Under her leadership, the French took other English posts along the Loire and defeated the English at Patay. Eventually, Joan enabled Charles to be crowned King at Rheims Cathedral.

In September 1429, Joan unsuccessfully attempted to regain Paris, and the following spring was captured at Compiègne. Joan was tried for heresy and witchcraft at the ecclesiastical court of Rouen by Pierre Cauchon and other clerics. In the eyes of the church her unwillingness to accept the hierarchy of the church and her claims of direct instruction from God constituted heresy. During her lengthy trial and imprisonment Joan defended herself against her inquisitors, however when she was threatened with burning at the stake, she recanted to save her life. When she was sentenced to life imprisonment, Joan renounced her confession, was convicted of heresy, turned over to the secular courts, and was burned at the stake by the English on May 30, 1431. In 1456, several years after the end of the Hundred Years' War, Charles VII held a rehabilitation trial to clear her name. In 1909 Joan was beatified, and in 1920 canonized as a Saint.

Joan of Arc's story has inspired numerous works of art and literature over the past five centuries. Her life as a woman of independent will, bravery, and devout faith has lent itself to numerous legends and artistic representations.

***I shall dare, dare, and dare again, in God's name!
are you for or against me?***

As a playwright, Shaw developed a characteristic style which commonly used satirical elements, the techniques of inversion, and surprise – *Saint Joan* is no exception.

Joan's conscience, faith, and actions are set against the rigid judgments and bureaucracy of the Church and State. It is a story that incorporates many characters with varied agendas and conditional circumstances. The chart and symbols below are meant to provide insight into the character's personal and political allegiances. Keep in mind that as the story develops, characters evolve and circumstances can change.



(FRENCH)



(ENGLISH)



(THE CHURCH)



(THE STATE)

FOR JOAN
(Main characters)



The Dauphin (later Charles VII) is a young man who lacks self-confidence and physical presence. He is less concerned about matters relating to the court or the country, than about his own poor health and lack of money. As a result, his power-hungry nobles take charge of the country and force him to remain an uncrowned king. He is intelligent and recognizes that Joan is more noble and trustworthy than his own courtiers, who constantly bully him. At the time of his father's death, Rheims Cathedral (the traditional site of French coronations) was under English control. As such, Charles gained control without being ceremonially crowned and therefore he is referred to as the Dauphin, the name for the crowned prince and the eldest son of the King of France. With Joan's help, the traditional ceremony is held at Rheims and Charles VII is formally crowned the King of France.

Charles VII is instrumental in helping Joan carry out God's will; without his help the Siege of Orléans would not have been successful. Charles also lends Joan credibility in the eyes of the nobles. He believes in her mystical powers and does not laugh at her boyish appearance and military attire, nor does he mock her claim of experiencing visions or hearing voices. Unfortunately, Charles is not independently strong enough to save Joan from her fate. When she is condemned to be burned at the stake, he refuses to intervene on Joan's behalf.



Dunois is a responsible and courageous young commander of Joan's army. He is good-natured and, like Joan, has a sense of purpose and duty. He is also known as "the Bastard," because he is the illegitimate cousin of the Duke of Orléans. Although he is a brilliant commander, Dunois has no personal ambition and serves his king and country loyally. In addition, he serves Joan with a similar sense of constancy, believing her to be a good soldier, leader, and friend.

AGAINST JOAN
(Main characters)



Earl of Warwick (Richard de Beauchamp) is an imposing nobleman who ruthlessly represents the English nobility and the feudal hierarchy. As a political opportunist, he is ambitious and thirsts for power. He is extremely cynical and is careful never to lose control or become emotional. He bears no malice towards Joan, although he sees her as an impending danger to his aspirations and therefore pursues her execution in order to preserve his power and security.



Pierre Cauchon (Bishop of Beauvais) is a distinguished man who represents the Roman Catholic Church. He presides over Joan of Arc's trial for heresy and witchcraft, resulting in her death. A strong partisan of English interests in France during the latter years of the Hundred Years' War, he is a hard man and, like the Earl of Warwick, is a political opportunist. Although he is against Joan's idea of communicating directly with God, he protects her by preventing the inquisitors from torturing her at the trial.



Chaplain John de Stogumber is intensely patriotic to England and strongly biased against Joan. He is a conventional and rigid follower of rules. He considers Joan to be a witch, and therefore believes that she should be executed without delay. A major change comes in his character after he sees Joan burning at the stake. In order to clear his guilty conscience, he spends the rest of his life doing good deeds for others.



The Inquisitor (John Lemaitre) is a seemingly mild-mannered man. He is the representative of the Inquisition at Rouen Castle. Firm and authoritative in his thinking, he strongly believes that an individual must place his/her conscience in the authority of the Church. As an Inquisitor, he advocates mercy, appearing to be the epitome of justice and fairness. He believes Joan will condemn herself before the court. He has no qualms in sentencing her to burn at the stake because she refuses to bow to the authority of the Church. To him, nobody is above the laws of the Church or the State.

*I shall dare, dare, and
dare again, in God's name!
are you for or against me?*

The symbols below will help denote the characters' personal and political allegiances:



(FRENCH)



(ENGLISH)



(THE CHURCH)



(THE STATE)

FOR JOAN (Supporting Characters)



Robert De Baudricourt is a hard-working professional captain of the military. His support of Joan provides the first opportunity for her to show her military skills.



Gilles De Rais (Bluebeard) is a young man who has a small beard that is dyed blue. He is a fashion trend setter, a romantic, a wealthy nobleman, and high feudal lord who fights with Joan at Orléans.



La Hire is a French military commander and a close comrade of Joan who fights alongside her and Gilles de Rais in the Siege of Orléans. Historically, La Hire joined Charles VII in 1418 when the English army invaded France. As captain he commanded the advance guard at the battle of Patay, a French victory.



Bertrand de Poulengy is a squire to the King. He is one of Robert de Baudricourt's soldiers who accompanies Joan to Chinon.



Joan's Voices

Saint Catherine of Alexandria is a 4th century Christian martyr from Alexandria, Egypt, who was the patron of philosophers and scholars. Joan of Arc claims that one of the "voices" she hears is Saint Catherine's. According to tradition, Saint Catherine was a learned girl of noble birth who protested the persecution of Christians during the reign of the Roman emperor Maxentius. She converted the emperor's wife and defeated in debate the best scholars he sent to oppose her. She was sentenced to be killed with a spiked wheel (the Catherine wheel), however when the wheel broke she was beheaded instead. According to the scriptures, her body was transported by angels to the top of Mount Sinai.

Saint Margaret of Antioch is a 3rd or 4th century Christian martyr from Antioch, Syria, and another voice that Joan claims to hear. Saint Margaret was a virgin during the reign of Diocletian. When she refused to marry the Roman prefect of Antioch she was tortured and beheaded. According to the story, during the trials she was swallowed by Satan in the form of a dragon and later disgorged unharmed. Saint Margaret is the patron saint of expectant mothers.

Saint Michael is another saint that Joan claims to hear. Leader of the seven archangels and the guardian angel of Israel, he defeated the rebellious archangel Lucifer and his followers and cast them into Hell. Saint Michael is the patron of the sick and of grocers, sailors, and soldiers.

AGAINST JOAN (Supporting Characters)



The Archbishop of Rheims is a well-fed political ecclesiastic. Initially he is in favour of Joan, believing her to be an innocent, religious girl. However, he later turns against Joan after she crowns the Dauphin as the King.



Monseigneur de la Tremouille is the Lord Chamberlain and the commander-in-chief of the French army. Described by Shaw as "an arrogant wineskin" of a man, he is hugely upset at losing his command of the army to Joan.



Canon D'Estivet is the Canon of Bayeause and is Joan's promoter and prosecutor at the trial.



Canon de Courcelles is the Canon of Paris. He is a young priest who helps to compile sixty-four charges against Joan.



Brother Martin Ladvenu is a young monk assigned to be Joan's confessor, thus he is both for and against Joan. Ladvenu causes Joan to question her faith by telling Joan that the voices have deceived her and led her to her death. He believes Joan's voices and actions are cause for heresy but he is also sympathetic towards her. Ladvenu wants to save Joan from her supposed wickedness and tells her that "the Church holds out its arms to you." This enthusiasm for his cause ultimately causes Joan to recant.



The Executioner is a proud professional who oversees Joan's burning at the stake. After the execution is complete, he tells the Earl with detachment that, as directed, he has completed his task and disposed of Joan's remains.



Who's Who

IN
SAINT JOAN

POSITIONS HELD IN THE CATHOLIC CHURCH, MILITARY, AND ROYAL COURTS

Archbishop – a bishop at the head of a province under church jurisdiction or one of equivalent honorary rank

Baron – 1: one of a class of tenants holding his rights and title by military or other honourable service or directly from a feudal superior (e.g. a king) 2: a nobleman on the continent of Europe of varying rank

Bishop – an ordained member of the Christian clergy and a person who supervises a number of local churches or diocese, being in the Greek, Roman Catholic, Anglican, and other churches a member of the highest order of the ministry

Canon – one of the members of certain religious orders (e.g. Roman Catholic Church); from Latin *canonicus*

Captain – an officer ranking in most armies above a first lieutenant and below a major

Cardinal – a high official of the Roman Catholic Church who ranks next below the pope and is appointed by him to assist him as a member of the college of cardinals

Chaplain – 1: an ecclesiastic attached to the chapel of a royal court, college, etc., or to a military unit 2: a person who says the prayer, invocation, etc., for an organization or at an assembly

Curate – a clergyman serving as an assistant in a parish

Dauphin – an eldest son of a king of France and the heir apparent to the throne, used as a title from 1349 to 1830

Duke – 1: (in Continental Europe) the male ruler of a duchy; the sovereign of a small state 2: a British nobleman holding the highest hereditary title outside the royal family, ranking immediately below a prince and above a marquis

Earl – a member of the British peerage ranking below a marquis and above a viscount

Feudal Lord – a man of rank in 9 to 15th century Europe who owned parcels of land which were occupied by vassals (subordinates or dependents); vassal relations were characterized by fees, homage, legal and military service, and forfeiture

Lord Chamberlain – is one of the chief officers of the Royal Household in the United Kingdom and is generally responsible for organizing all court functions

Monk – 1: (in Christianity) a man who has withdrawn from the world for religious reasons, especially as a member of an order of cenobites living according to a particular rule and under vows of poverty, chastity, and obedience 2: (in any religion) a man who is a member of a monastic order: i.e. a *Buddhist monk*

Page – 1: a youth being trained for the medieval rank of knight and in the personal service of a knight 2: a youth attendant on a person of rank, especially in the medieval period

Peerage – a member of one of the five ranks of the British peerage (i.e. as duke, marquis, earl, viscount, or baron)

Serf – a member of the feudal class bound to the land as a servant and subject to the will of its owner

Squire – 1: a shield or armour bearer of a knight. 2: a male attendant of a great personage. 3: (a) a member of the British gentry ranking below a knight and above a gentleman; (b) a principal landowner of a country estate in a village or district

Steward – one employed in a large household or estate to manage domestic concerns (as the supervision of servants, collection of rents, and keeping of accounts)



The Playwright



GEORGE BERNARD SHAW (1856 - 1950)



The acclaimed playwright, critic, and writer on social and political affairs, Bernard Shaw (he hated being called George), was born in 1856 into a Protestant family he described as of “shabby genteel” lineage. He grew up a Protestant in the predominantly Catholic Dublin, and although his formal schooling ended when he was fourteen (he refused to continue to go and remained a critic of public schools his whole life), Shaw invested much of his own time on his informal education, frequenting the National Gallery of Dublin and reading widely. Through his mother’s work as a music teacher and vocalist, he also developed a keen interest in classical music that would assist him in his early days as a critic.

In 1876 Shaw followed his mother to London to embark on his literary career. With his mother’s financial support, Shaw spent the late 1870s and much of the 1880s establishing a name for himself by writing reviews and criticism for numerous publications. During these years he also wrote five unsuccessful novels, began his first play, and became a speaker on various topics of political and social relevance.

Shaw’s first play, *Widowers’ Houses*, was produced in 1892 by J.T. Grein’s Independent Theatre – a new company founded with the express purpose of producing works by new playwrights. Their first production was a translation of Ibsen’s *A Doll’s House*.

Like many of his peers, Shaw was heavily influenced by Ibsen’s new theatre of realism and in 1891 he wrote a

critical essay on the subject entitled *The Quintessence of Ibsenism*. In his dramatic criticism of the 1880s Shaw was extremely critical of the sentimental romance presented to London audiences in contemporary plays. Shaw valued the way the stage could be turned into a platform for the communication of ideas, and through his own plays sought to confront audiences with issues of social and political importance. He aimed to stimulate the minds, not just the emotions, of his audience; thought and not action was at the centre of all Shavian drama – but thought enlivened with wit and humour.

Although he was initially considered subversive because of the subjects he chose to portray, by the turn of the century Shaw had secured his reputation as a major playwright; his plays were produced on both sides of the Atlantic, and his scripts were published and distributed widely. The actor/manager Harley Granville-Barker helped to advance Shaw’s popularity in London with his memorable Shavian performances at the Royal Court Theatre, including John Tanner in *Man and Superman*, Cusins in *Major Barbara*, and Dube-dat in *The Doctor’s Dilemma*.

With the advent of talking films in the 1920s, Shaw’s scripts began to be in demand from the film industry. Although a fan of movies since the early days of silent films, Shaw refused to sell the screen rights to his scripts unless he could control the final product. Thus in the 1930s and 1940s he wrote the screenplays for several of his plays: *How He Lied to Her Husband* (1931), *Arms and The Man* (1932), *Pygmalion* (1938), *Major Barbara* (1941), and *Caesar and Cleopatra* (1945).

Back to Methuselah (1922) and *Saint Joan* (1923) awarded him the Nobel Prize for Literature in 1925. In the 1930s he traveled around the world with his wife, Charlotte Payne-Townshend, whom he had married in 1898. He continued to write plays and essays on religion and socialism until his death in 1950.



Director's Notes

ARTISTIC DIRECTOR JACKIE MAXWELL TALKS ABOUT DIRECTING *SAINT JOAN*



Q: What is *Saint Joan* about?

A: The play is based on the life of Joan of Arc, a young French woman who led armies and crowned a King before being burned at the stake for heresy at the age of 19 in 1431. Bernard Shaw was inspired to write *Saint Joan* after Joan of Arc was made a Saint in 1920.

Shaw's play is set in France in the 1400s, during the Hundred Years' War. The main story charts the rapid rise and fall of this charismatic young woman, Joan, who claims she has been instructed by God to liberate the captive city of Orléans, and lead the heir to the throne, the Dauphin, to become King of France. Her mission and her cause are taken up with great enthusiasm by the French soldiers, ordinarily a rough and mercenary group of men. As Joan becomes more and more successful, the leaders of the Church and the politicians decide she is becoming dangerously popular, and they manufacture her downfall.

Behind this lies another story – about the rise of nationalism and the notion of what that is. What is a nation? A nationality? The idea of French for the French, English for the English? Before this, all had been under the rule of feudal landlords. People didn't fight for a country, they fought for their feudal lord. The last thing the lords wanted was nationalism, because it took away their power. Similarly the Church was against Joan, because she claimed she didn't need the "middle man" (the Church) – she could talk directly to God. The Church, of course, wanted to put down any such notions.

So in *Saint Joan* we have the roots of nationalism and religious fervour, which today are still such potent issues. It will be fascinating for students to literally witness how the very idea of nationalism took shape; to watch it through the eyes of this teenage girl and see how she does or doesn't make her way through it.

Q: Who plays the role of Joan?

A: Tara Rosling will be playing Joan. In addition to the fact that Tara is a terrific actress, it was necessary to have an actress who can look like a peasant girl and then have us believe that she hears "voices." Joan has to have both of these sides.

Q: What is the driving force behind Joan?

A: Her own very strong will and her belief that she has been directly instructed by God. In his preface to

the play, Bernard Shaw wrote: "As her actual condition was pure upstart, there were only two opinions about her. One was that she was miraculous, the other that she was unbearable." She was brilliant and charismatic but she was also arrogant, stubborn, and opinionated! During the trial, one of the prosecutors says, "We don't even need to worry about prosecuting her; she's going to prosecute herself." It's why she is a compelling contemporary character – both hero and anti-hero.

Q: What's your vision of this play?

A: I was working on the epilogue, where Shaw gives us a lot of information by time-travelling forward. He brings in a cleric who tells us, "It's 1920 and Joan has just been made a saint." I thought, that's the beginning of the play: the end of World War One. Nationalism is what fueled European politics right through until the First World War.

The play's designer, Sue Lepage, then found pictures of the Rheims Cathedral, where the Dauphin was crowned. This cathedral had been bombed in WWI. It became our setting.

The play now begins with soldiers emerging through smoke and you realize that one of the soldiers is Joan. You quickly grasp that Joan is a ghost and the rest are WWI soldiers. From there we go back in time to understand Joan's story. I think this is a more immediate way of getting us into the play and it gives us a context. Also, visually, this means we will be moving between medieval times and the WWI years and interestingly, both eras are very similar in look.

Q: What do you find most interesting about Shaw and this play?

A: What I always find interesting about Shaw, and especially with this play, is that his work has relevance, and often, in fact, is eerily prescient. I feel too, that it's time to produce *Saint Joan* again. The notion of nationhood is still tearing the world apart in various different ways, so again, let's look at that; let's look at how it all started. What does this iconic story, this figure of Joan represent? Was she really a saint or just a girl who came along that somehow persuaded everybody? Would we know this girl if she appeared today? Are we beyond help? How do we even recognize saviours in our midst? I think this in itself, is a provocative question.



Designer's Notes

BY SUE LEPAGE



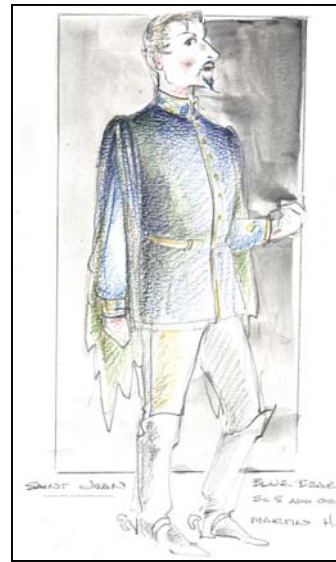
In our production of *Saint Joan*, the settings for various scenes in the play such as Rheims Cathedral, an English army camp, and several castles, are all suggested by a single arrangement of platforms and steps, and four tall towers which move to various positions on and off stage.

These set structures can be thought of simply as sculptural arrangements, but their colours and textures have been inspired by historical photographs of French cathedrals and other buildings destroyed by war.

When Shaw wrote *Saint Joan* in 1923, the French countryside that Joan travelled in during the 15th century was still recovering from the ravages of World War I. Whole towns and many cathedrals had been destroyed by this war of nations and political alliances. In our production, images of World War I provide the introduction to Shaw's play and are a recurring motif.

While many of the costumes and properties on stage reflect Joan's world of medieval France, others, especially the military clothing and equipment, reflect Shaw's era of World War I.

The intention of the production design is to blend these two worlds together to tell the story, and to give the audience the feeling that the ideas and conflicts expressed in *Saint Joan* do not belong to a single era long ago, but carries forward through Shaw's time to us.



Costume design for Bluebeard (Gilles De Rais) and Joan by Sue LePage



Production History

Shaw wrote *Saint Joan* in 1923, three years after Joan of Arc was canonized. The premiere was given by the New York Theatre Guild at the Garrick Theatre, New York, on December 28, 1923. The production was directed by Raymond Dovey and featured Winifred Lenihan in the title role. The British premiere was at the New Theatre, London, on March 26, 1924, which was directed by Lewis Casson (who also played the role of Stogumber) and Shaw himself. This production

featured Sybil Thorndike (who was Casson's wife) as Joan. The Canadian premiere was at Toronto's Princess Theatre on October 6, 1924, in a Theatre Guild touring production with Canadian-born Julia Arthur as Joan.

A film version of the play was released in 1957, directed by Otto Preminger, screenplay by Graham Greene, and featured Jean Seberg as Joan.



The Historical Context



HISTORICAL TIMELINE: THE HUNDRED YEARS' WAR AND THE LIFE OF JOAN OF ARC

1337 Edward III of England claims the throne of France and the Hundred Years' War begins.

1347 "Black Death" or Bubonic plague begins to devastate Europe.

1403 Charles VII, Dauphin and future King of France, is born.

1412 Joan of Arc is born in Domrémy.

1415 King Henry V of England invades France, captures Harfleur and wins the Battle of Agincourt.

1416 The Anglo-Burgundian alliance is formed.

1420 By the Treaty of Troyes, Charles VI of France recognizes Henry V of England as heir to the French throne and Regent of France. The English occupy Paris.

1422 Deaths of Henry V and Charles VI. Henry VI of England is proclaimed King of France north of the Loire River. Charles VII is proclaimed King of France south of the Loire.

1429 January / February – Joan leaves Domrémy for Vaucouleurs.

February / March – Joan arrives at Chinon and meets Charles, the Dauphin.

April / May – Joan and her forces recapture Orléans.

July – Joan crowns the Dauphin as King Charles VII of France at Rheims Cathedral.

September – Joan attacks Paris but fails to recapture it.

December – Joan and her family are ennobled.

1430 May – Joan is captured at Compiègne.

1431 January – Joan arrives at Rouen Castle.

February / March – Public sessions of Joan's trial takes place.

May – Joan recants on the 24th, withdraws her recantation on the 27th and on the 28th is condemned as a heretic and handed over to the secular arm for burning. Joan is burned at the stake on the 30th.

1435 Treaty of Arras between Charles VII and the Burgundians who abandon the English alliance.

1436 Charles VII recaptures Paris.

1450 First inquiry into Joan's sentence.

1452 Second inquiry into Joan's trial and sentence.

1455 The process *en nullité*: the verdict is rescinded.

1869 The case of Joan's canonization is placed before the Vatican.

1903 The formal proposal for Joan's canonization is entered.

1904 Pope Pius X gives Joan the title of Venerable.

1909 Joan is beatified April 11th.

1920 Joan is canonized by Pope Benedict XV, May 16th.





The Historical Context



THE HUNDRED YEARS' WAR

The Hundred Years' War between England and France – so called because fighting extended over more than a century with no lasting truce made until 1453 – was essentially a dynastic quarrel over the legitimate successor to the French throne. The roots of the war date back to William of Normandy's conquest of England in 1066, which created a French state on both sides of the English Channel. According to medieval politics, one king could be the vassal of another if he inherited land outside his own kingdom. This was the case for England's monarchs from the late eleventh century through to the fourteenth. By the early 1300s the English kings had come to resent having to pay the homage to their French counterparts and were frustrated by the control exerted over the English feudal vassals by the French monarch.

The conflict stemmed from the fact that successive kings of England, beginning with William I in 1066, had controlled large areas of France as fiefs, lands they held in exchange for service and loyalty to the king of France (see Feudalism). By the time King Edward I of England died in 1307, few of these French territories remained in English hands. The most important of these remaining few was Gascony, a valuable wine-producing region in the south-western part of France. However, the French kept trying to extend their jurisdiction in this region, and the two countries had often fought small skirmishes over control of Gascony. The situation between the two countries grew more complicated in 1308 when Edward I's son, Edward II of England, married the daughter of King Philip IV of France. Their son, Edward III, thus had a claim to the French throne when Philip IV's last son died in 1328 without a male heir.

However, the French nobles were unwilling to consider Edward III as their king. They declared that the French crown could pass only to a man whose claim to the throne was through his male ancestors. Thus Philip VI, a nephew of Philip IV, became king in 1328. Though Edward III did not challenge this decision at the time, he never renounced his claim to the French throne, and he reasserted it more forcefully when hostilities with France began.

The Hundred Years' War involved three major conflicts: the Edwardian war (1340-1360), dominated by Edward III of England; the Caroline war (1369-1389), dominated by Charles V of France and his gifted military commanders; and the Lancastrian war (1415-1435), dominated by Henry V of England and his brother John, the Duke of Bedford.

Two opposing factions fought to control France in the early 15th century: the Armagnacs and the Burgundians. The followers of the Count of Armagnac became known as the Armagnacs and the followers of the Duke of Burgundy were known as the Burgundians. Open civil war between the two groups broke out in 1411. The Duke of Burgundy at first held control of the government, but in 1413 he lost control and was forced to flee Paris. The Armagnacs came into power and conducted the defence of France against King Henry V of England, who invaded the kingdom in 1415. The Duke of Burgundy gave approval to the invasion and an alliance between the English and the Burgundians remained intact until 1435 when Philip signed the Treaty of Arras with Charles VII.

During the remainder of the fourteenth century and early fifteenth century several treaties were struck, but none endured. By 1429, as the result of several victories, the English dominated almost all of France north of the Loire. Then Joan of Arc rallied the French troops and raised the Siege of Orléans. Despite her eventual capture and execution, the French successes continued. By 1451, Normandy and all Guyenne, with the exception of Bordeaux, once again belonged to the French. With the fall of Bordeaux in 1453, the Hundred Years' War came to a close with only Calais left to England.

The French victory of the Hundred Years' War resulted in England's loss of influence on the continent and its pursuit of strength as a sea power. However, France suffered greatly from the length and violence of the war. The country was ravaged by the plague (The Black Death), famine, civil and local wars, and looting. The feudal nobility virtually disappeared, and as a consequence, the role of the monarchy was strengthened. Louis XI was able to unite the people under his royal authority, and a new period of French history began.



The Historical Context



WHAT IS PROTESTANTISM?

“These two ideas of hers are the same idea at bottom. It goes deep, my lord. It is the protest of the individual soul against the interference of priest or peer between the private man and his God. I should call it Protestantism if I had to find a name for it.”
– Warwick, *Saint Joan*, sc. IV

In Joan’s time, Roman Catholicism was the only Christian faith in western Europe. The Christian sect of Protestantism emerged from the Reformation of the sixteenth century when Martin Luther and his followers rejected the tenets of the Roman Catholic Church. The main characteristics of the Protestant faith are the acceptance of the Bible as the single source of truth, the recognition of the universal priesthood of all believers, and the conviction that by faith alone the individual can commune with God without intercession of priests, good deeds or donations to the church.

Joan’s declaration of direct guidance from God contradicted the hierarchy of the Catholic Church and consequently had to be punished as a heretic. Shaw was familiar with this clash of Christian ideals having grown up a Protestant in Dublin – a predominantly Catholic city – in a country still plagued with religious conflict. In *Saint Joan*, he examines the experience of the visionary who breaks with social conventions, presenting Joan as history’s first Protestant.

WHAT IS NATIONALISM?

“When she threatens to drive the English from the soil of France she is undoubtedly thinking of the whole extent of country in which French is spoken. To her the French-speaking people are what the Holy Scriptures describe as a nation. Call this side of her heresy Nationalism if you will: I can find you no better name for it.” – Cauchon, *Saint Joan*, sc. IV

Nationalism is a collective consciousness where each individual recognizes his or her first priority as duty and allegiance to the nation-state. For nationalism to exist, individuals must identify themselves with a large group of people who have the common interests of language, race, religion or history. Nationalism can be inspired by leaders who glorify national virtues and emphasize the nation’s superiority, sometimes over the

rights of others, as in Nazi Germany. Nationalistic sentiments became possible with the death of feudalism in the fourteenth century – by which the clergy and nobility had dominated the king’s lands and the serfs who worked them – and the rise of centralized monarchies.

In the France of Joan of Arc’s lifetime there was little cohesion among the French feudal states. By the end of the Hundred Years’ War and the rise of the French monarchy, France became united under one central authority, and this led to the emergence of a nationalistic sense of union. At the time of writing *Saint Joan*, after the end of WWI, a spirit of nationalism was spreading throughout Europe. The establishment of many independent countries at the turn of the twentieth century, together with the League of Nations’ recognition of the principal of national self-determination at the close of the War, fostered a growing sense of nationalism in European countries. The potential consequences of this kind of national pride is explored in Shaw’s *Saint Joan*.

“[Shaw’s] work has relevance, and often, in fact, is eerily prescient... The notion of nationhood is still tearing the world apart in various ways, so again, let’s look at that; let’s look how it all started.” (Jackie Maxwell)

WHAT IS FEUDALISM?

“My lord: pray get The Church out of your head for a moment; and remember that there are temporal institutions in the world as well as spiritual ones. I and my peers represent the feudal aristocracy as you represent The Church. We are the temporal power.” - Warwick, *Saint Joan*, sc. IV

Historically, feudalism was a contractual system between lords and vassals (or tenants) that involved the exchange of land for military service during the High Middle Ages in Western Europe. The feudal system was characterized by the granting of fiefs (a portion of land or an estate held in fee) in return for political and military services. The lord granted the land to his vassal in exchange for military service, however both were free men and social peers. Feudalism in this sense was thought to have emerged in a time of political disorder in the 11th century as a means to restore stability, and was later a key element in the establishment of strong monarchies.



Say What?



Word	Where	Definition
Abstemious	Scene V	(adj) not self-indulgent, especially as regards eating and drinking
Apostolic	Scene VI	(adj) 1: relating to the Apostles 2: relating to the Pope, regarded as the successor to St. Peter
Ardent	Scene I	(adj) characterized by warmth of feeling typically expressed in eager zealous support or activity
Bigotry	Scene IV	(n) the state of mind of a bigot, which is a person obstinately or intolerantly devoted to his or her own opinions and prejudices; one who regards or treats the members of a group (as a racial or ethnic group) with hatred and intolerance
Black Death	Scene VI	(n) fierce and widespread outbreak of plague, probably bubonic and pneumonic, that ravaged Europe during the 14 th century
Bourgeoise	Scene I	(n) a woman of the middle-class
Cassock	Scene IV	(n) a close-fitting ankle-length garment worn especially in Roman Catholic and Anglican churches by the clergy and by laypersons assisting in services
Dais	Scene II	(n) a raised platform
Diocese	Scene IV	(n) the territorial jurisdiction of a bishop
Ecclesiastical	Scene VI	(adj) relating to the Christian church or its clergy
Epoch	Scene II	(n) 1: (a) an event or a time marked by an event that begins a new period or development (b) a memorable event or date
Garrison	Scene V	(n) a body of troops stationed in a fortress or town to defend it
Heretic	Scene IV	(n) 1: dissenter from established religious dogma; <i>especially</i> : a baptized member of the Roman Catholic Church who disavows a revealed truth 2: one who dissents from an accepted belief or doctrine
Hubris	Scene V	(n) excessive pride or self-confidence
Impudent	Scene I	(adj) marked by contemptuous or cocky boldness or disregard of others
Impunity	Scene IV	(n) exemption or freedom from punishment, harm, or loss



Say What?



Word	Where	Definition
Infidel	Scene IV	(n) 1: one who is not a Christian or who opposes Christianity 2: (a) an unbeliever with respect to a particular religion; (b) one who acknowledges no religious belief
Mahometans	Scene IV	(adj) of or relating to Muhammad or Islam
Messier	Scene IV	(French noun, masculine) archaic form of my lord
Obdurate	Scene VI	(adj) stubbornly refusing to change one's opinion or course of action
Perdition	Scene VI	(n) (in Christian theology) a state of eternal damnation into which a sinful person who has not repented passes after death
Petulance	Scene II	(n) insolent or rude in speech or behaviour
Pious	Scene II	(adj) marked by or showing reverence for deity and devotion to divine worship
Rheims Cathedral	Scene I	(n) in the 5 th century the Frankish King Clovis was baptized at Rheims Cathedral and in honour of this occasion most later French kings were crowned in Rheims. The Rheims Cathedral was rebuilt after a fire in 1210 and is one of the most notable Gothic cathedrals in France
Ruminatively	Scene I	(adv) to go over in the mind repeatedly and often casually or slowly
Saracen	Scene IV	(n) a member of a nomadic people of the deserts between Syria and Arabia; <i>broadly</i> : Arab
Secular	Scene VI	(adj) not religious, sacred or spiritual
Sedition	Scene VI	(n) conduct or speech inciting rebellion against the authority of a state or monarch
Shew	Scene I	(v) British variant of "show"
Surcoat	Scene VI	(n) an outer coat or garment worn over armour, in particular a short sleeveless garment worn as part of the insignia of an order of knighthood
Usurp	Scene II	(v) to seize and hold (as office, place, or powers) in possession by force or without right < <i>usurp</i> a throne>
Wanton	Scene VI	(adj) 1: (of a cruel or violent action) deliberate and unprovoked 2: sexually immodest or promiscuous 3: literary growing profusely; luxuriant



Did You Know?



In Shakespeare's day, Joan of Arc was regarded in England as a witch in league with the fiends of hell. In William Shakespeare's play *King Henry VI (Part One)*, Joan la Pucelle is the principal villain. Drawn from English sources of the previous century, Shakespeare's Joan is portrayed with the appearance of piety but soon proves to be a cunning witch and harlot justly executed.

During World War I, Allied troops in France carried the image of Joan of Arc into battle with them. On one occasion, French troops interpreted a German searchlight image projected onto low-lying clouds as an appearance of Joan, which greatly bolstered their morale. In the United States, her image was used on posters to help raise funds for war savings stamps.



The existing Rheims Cathedral dates back to the early 13th century. Twenty-four kings of France were crowned there, including Charles VII in 1429 in the presence of Joan of Arc.

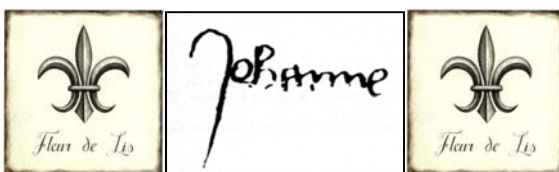
- Joan actually spelled her name "Jehanne." The French refer to her as Jeanne d'Arc. They also call her "la Pucelle," meaning "the Maid"
- Joan never killed anyone, even in battle
- Joan made all of the soldiers who served under her go to confession. She also insisted that they could not swear
- The actual Battle of Orléans lasted three days
- King Charles VII rewarded Joan for her bravery by raising her family and herself to the position of nobility and exempted Domrémy, the town of her birth, from paying taxes
- The English paid 10,000 francs for Joan, a sum equivalent to several hundred thousand dollars today
- Joan's trial lasted three months
- The citizens of Orléans still celebrate May 7th in honour of Joan's victory and liberation of their city



Above: Joan of Arc depicted in a manuscript circa 1505

In 1927, Shaw received a letter requesting permission to publish a scene from *Saint Joan* in a secondary school textbook. His response to the publishing company was:

"Blast all schools and schoolbooks! They are making literature loathed! I lay my eternal curse on whomever shall now or at any time hereafter make schoolbooks of my works, and make me hated as Shakespeare is hated. My plays were not designed as instruments of torture."



Signature from original court document of Johanne d'Arc (Joan of Arc)



Did You Know?



JOAN'S JOURNEY TO SAINTHOOD

Many of the world's religions bestow special status on people who demonstrate a life of almost perfect virtue. Religions differ on the title assigned to these people. The Catholic Church calls them saints. The process by which someone becomes a saint is called canonization. According to the Catholic Church, the Pope does not make someone a saint - the designation of sainthood only recognizes what God has already done. The process of becoming a Catholic saint is very lengthy, often taking decades or centuries to complete.

Here are the steps that must be followed:

1. A local bishop investigates the candidate's life and writings for evidence of heroic virtue. The information uncovered by the bishop is sent to the Vatican.
2. A panel of theologians and the cardinals of the Congregation for Cause of Saints evaluates the candidate's life.
3. If the panel approves, the pope proclaims that the candidate is venerable, which means that the person is a role model of Catholic virtues.
4. The next step toward sainthood is beatification. Beatification allows a person to be honoured by a particular group or region. In order to beatify a candidate, it must be shown that the person is responsible for a posthumous miracle. Martyrs, those who died for their religious cause, can be beatified without evidence of a miracle. In order for the candidate to be considered a saint, there must be proof of a second posthumous miracle. If there is, the person is canonized.

Some saints are selected as patron saints, special protectors or guardians over particular occupations, illnesses, churches, countries or causes.

In July 1455, twenty-five years after Joan of Arc's death, King Charles VII found Joan not guilty of the original charges, leaving her reputation "washed clean ... absolutely."



Since there are no visual or written records of Joan's appearance, artists are free to use their imagination when portraying this medieval heroine. Historically, whether previous artists represented her as a shepherdess listening to the voices of saints, as a soldier in armour carrying a sword and banner, or as a martyr burning at the stake, they always depicted her according to the archetypes of feminine beauty of the time.

Many published literary works exist, both historical and theatrical, in addition to numerous film interpretations. *La Passion de Jeanne d'Arc* (1928), a French classic by director Carl Dreyer, focuses on Joan's suffering as a martyr during her trial, while in Robert Bresson's *Procès de Jeanne d'Arc* (1962), Joan is unswayable in her convictions and faith achieving grace through her actions and will. Victor Fleming's 1948 production of *Joan of Arc*, starring Ingrid Bergman, portrays Joan as a modest and self-effacing heroine, while Luc Besson's 1999 production of *The Messenger* depicts Joan as a teenage warrior and martyr that saves France from the English.



Pictured above: The evolution of iconic images of Joan through the ages. Sources are from paintings, miniatures, stained glass, movie stills, film posters and a video game screen shot.

The fleur-de-lis is a conventionalized representation of an iris flower. It was adopted as the royal French emblem of King Louis VI in 1108. An enduring symbol of France and the French monarchy, the fleur-de-lis is widely used in heraldry and can be found in Canada on the Quebec flag and the Canadian coat of arms.



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Web Resources

International Joan of Arc Society: <http://www.smu.edu.ijas/>

Bryn Mawr College Library site includes information relating to Joan of Arc productions that have appeared on stage and on screen. Also includes Joan of Arc related special events and festivals. <http://www.brynmawr.edu/Library/exhibits/jehanne/stage.html>

Catholic Encyclopedia and Answers.com have a variety of information on Joan's history and sainthood: <http://www.newadvent.org/cathen/08409c.htm>

<http://www.answers.com/topic/joan-of-arc?method=22>

Classroom Applications



The following pages suggest questions and activities students might explore **BEFORE** attending *Saint Joan*.

Activities relate to Ministry of Education expectations for Drama and Dance at the junior, intermediate and senior levels.
To obtain Ontario Curriculum documents, visit www.edu.gov.on.ca

Theme 1: SAINTS AND WITCHES

DISCUSSION

Comparing Saints and Witches

The main character in *Saint Joan* is a teenaged girl who is regarded as a saint by some characters and a witch by others.

In pairs, complete the following chart with your opinions about saints and witches. Then discuss how it might be possible for the same person to be called both a saint and a witch.

Similarities between Saints and Witches	
<u>Saints</u>	<u>Witches</u>
Differences between Saints and Witches	
<u>Saints</u>	<u>Witches</u>

Saint or Witch?

For each of the following statements, decide whether the circumstance might be caused by a saint, a witch, or either one.

1. A community relies on local farms for eggs and milk. For no apparent reason, the chickens stop laying eggs and the cows quit producing milk.
2. A young man who constantly uses foul language is told repeatedly to stop swearing. He refuses to obey, and drowns in a well.
3. You are leading an army in war. You cannot attack your enemy across a river because of the weather. Suddenly the weather changes in your favour.
4. Warring in a foreign country, you have built a fort for protection. Luckily, severe weather conditions make it impossible for the enemy to attack while you get yourselves ready for battle. Suddenly the weather changes against you.
5. A weak young king becomes strong under the influence of a brave woman.
6. An army becomes paralyzed, unable to move or fight, when they see a white flag.
7. Because your army has been immobilized by a strange force, the enemy conquers you.
8. Voices from the wind tell you what to do.
9. You win a war by killing many people.
10. A nation becomes unified under a highly motivational leader.



Pictured above (from left to right): A woodcut showing punishments for witches from Tengler's *Laienpiegel*, Mainz, circa 1508; *The Martyrdom of St Margaret* by Lodovico Carracci, 1616; and *Joan of Arc Burning at the Stake* by Jules-Eugène Lenepveu.

Theme 2: LEADERSHIP AND POWER

DISCUSSION

Leadership Qualities

Saint Joan deals with several issues related to political leadership and power. This activity requires students to identify important leadership qualities.

1. Individually, identify your opinions about leadership by selecting agree or disagree beside the statements in the box below.
2. In small groups, compare your opinions of the statements.
3. Create a list of qualities that your group considers most important for a leader to possess.
4. As a class, discuss the lists created.

Leadership Statements

Agree / Disagree	Leaders should be feared by their followers.
Agree / Disagree	Leaders should believe that a higher power is guiding their actions.
Agree / Disagree	Leaders should not take risks with the lives of their people.
Agree / Disagree	Leaders are born with special abilities that cannot be taught.
Agree / Disagree	Leaders should be able to convince people of their goals.
Agree / Disagree	Leaders should dare to do what others are afraid to do.
Agree / Disagree	Leaders should be careful to please powerful people.
Agree / Disagree	Leaders should be willing to risk their lives for their beliefs.
Agree / Disagree	Leaders should instill courage and daring in their followers.
Agree / Disagree	Leaders should make decisions based on reason and not emotion.

Challenging Stereotypes of Leaders

Based on historical events, *Saint Joan* depicts powerful leaders of 15th century France and England. This exercise examines stereotypes associated with traditional figures of authority.

- In groups of 3, brainstorm personal qualities commonly associated with the idea of (a) a king, (b) a priest, (c) a military leader, and (d) a conquering hero. What physical attributes come to mind for each one?
- Assign one person in your group to pose as a stereotyped frozen image of these four roles.
- As a class, observe all stereotyped images of each character at the same time (i.e., all images of a king, then all images of a priest, etc.). Discuss similarities and differences among them.
- Examine the following character descriptions. How do they contradict the ideal stereotyped images you have already created?

The King

Following the death of his father, this character is about to be crowned king. To avoid involvement in war, he is presently hiding away in a rather remote castle. Almost penniless, he owes money to various politicians and priests. Poorly dressed, he cares nothing for his personal appearance. He never really wanted to be king, and desires only a peaceful existence, free from worry about being killed or wounded.

The Priest

This angry character seeks revenge on someone who has lessened his authority. He meets in secret with his country's enemies to plot the execution of his rival. Wanting to appear just and merciful, he tries to ensure that he won't be held responsible for the death. Above all, he wants his power back.

The Military Leader

This self-centered character hates to make decisions for fear of looking bad. Not wanting to assume responsibility, he waits for someone else to tell him what to do. He doesn't want to appear weak, however, and so he tries to assert power by bullying and insulting people who have no authority to harm him. He cares mostly about his own image and reputation.

The Conquering Hero

This character is a teenaged girl who has traveled alone from her father's farm to the castle of a powerful man in authority. Unsure of her own age or last name, she claims to be instructed by the voices of saints, who communicate messages from God. She believes she is destined to lead an army and save her country.

- Assign a second person in your group to pose as the characters described in the boxes above.
- As a class, observe all of these images at the same time. Discuss similarities and differences among them.
- The third person in your group (the one who hasn't portrayed a still image) will act as "director" for the rest of the exercise.
- The director will position each version of the two characters (the stereotyped image and the image in the boxes) side by side in a pose that reveals contrasts between them.
- Group by group, show your versions of each of the contrasting images to the class.

Theme 3: STAGING THE PLAY

ACTIVITY

Creating Formal Stage Pictures

The action in *Saint Joan* involves 15th century French castles, courts, royalty, military leaders, aristocrats, and archbishops. In such formal settings, directors use various staging techniques to indicate the power and status of a character's position in society. Some of these techniques include:

- (a) **Levels:** Power and status can be indicated by placing the most important characters on higher levels than other characters.
- (b) **Stage Positioning:** Power and status can be indicated by placing the most important character(s) at centre stage directly facing the audience.
- (c) **Reinforcement:** Power and status can be indicated by reinforcing or surrounding important characters with people (guards, servants, heralds, etc.), objects (lances, flags, swords, etc.), and/or set pieces (large furniture, archways, windows, etc.).

Using the three techniques listed above, create a stage picture of the following scenarios:

The setting is a throne room where the court has assembled to hear important news. Included in the stage picture are:

- (a) the king
- (b) the queen
- (c) an archbishop (highest ranking member of the church)
- (d) a Lord Chamberlain (highest ranking member of the government)
- (e) two military captains

The setting is a hearing conducted by leaders of the church. Included in the stage picture are:

- (a) two judges
- (b) two monks and two professors who comment on the case
- (c) court recorders who transcribe the testimony
- (d) a prosecutor
- (e) an earl and a chaplain who are observing the hearing
- (f) the prisoner/accused
- (g) two guards
- (h) an executioner
- (i) the executioner's two assistants

Set Design Exercise

Imagine that you have been hired by the Shaw Festival to design the stage for a play set in France in the year 1429. Playwright George Bernard Shaw provides this description of the opening scene:

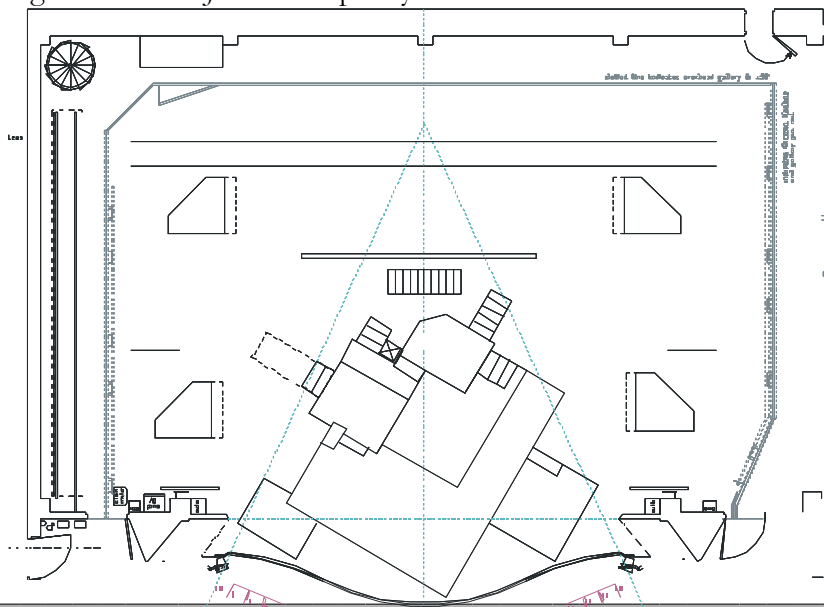
A fine spring morning on the river Meuse, between Lorraine and Champagne, in the year 1429, in the castle of Vaucouleurs. The action occurs in a sunny stone chamber on the first floor of the castle. At a plain strong oak table, seated in a chair to match, Captain Robert de Baudricourt presents his left profile. His steward stands facing him on the other side of the table. The mullioned thirteenth-century window is open behind him. Near it in the corner is a turret with a narrow arched doorway leading to a winding stair which descends to the courtyard. There is a stout four-legged stool under the table, and a wooden chest under the window.

1. List factual information you need to research before creating your set design.
2. Define these words from Shaw's description: chamber, mullioned, turret.
3. Although the scene occurs in 1429, the stage directions state that the window is 13th century. How old must the castle be? How does this information expand the preliminary research you must do?
4. How tall do you imagine the castle to be? How can your set design show (a) that the scene takes place on the ground floor? and (b) that the castle is taller than one storey?
5. The stage directions state that the window is open. What do you think should be seen outside the window? What impression of the surrounding environment do you want to convey?
6. Create an initial drawing of the set.
7. In groups of 3, compare your drawings, and create a single drawing to represent your group.

RESEARCH

ACTIVITY

A maquette is a miniature model of a set that is created by the set designer after numerous conferences with various members of the production team, including the director. In your groups of 3, create a cardboard maquette of your opening set for *Saint Joan*. Compare your ideas with the 2007 Shaw Festival production..



The following pages suggest questions and activities students might explore

AFTER attending *Saint Joan*

Theme 1: SAINTS AND WITCHES

ACTIVITY

Stained Glass Window Exercise

One aspect of Joan's appeal was the belief people held that her saintliness caused miracles to happen. Tales of her abilities spread across the countryside into what the Earl of Warwick called "the cult of the Maid". Imagine that your class has been hired to design stained glass windows for a church with Joan as its patron saint. Based on the following "miracles", create a series of frozen images to use as models for the windows.

Miracle #1

Joan asks Captain Robert de Baudricourt to outfit her with armour, a horse, and soldiers. When he finally agrees to her request, a steward arrives with news that the chickens, who had stopped producing eggs, are now "laying like mad".

Miracle #2

Traveling to the future King Charles with only a few men, Joan avoids heavy fighting, looting, and chaos along the way. Instead, she meets friendly and helpful farmers.

Miracle #3

Joan warns the French soldiers to stop swearing. When foul-mouthed Frank refuses to obey, he drowns in a well.

Miracle #4

The French court attempts to trick Joan by seating an imposter on the throne and introducing him as the future King Charles the Seventh. Joan immediately recognizes the real king, who has been standing among the courtiers.

Miracle #5

Dunois has been unable to lead his men across the river to fight the English because the wind is blowing against him. When Joan decides to pray for help, Dunois notices that the wind has changed in their favour. Dunois kneels at Joan's feet and declares himself her soldier.

Miracle #6

In the battle at Orléans, Joan is struck by an arrow in the throat. Although the wound is deadly, she survives and continues to fight.

Miracle #7

During the fighting between the French and the English, Joan walks alone to the wall of the English fort carrying a white banner. The English soldiers are paralyzed by her presence, unable to strike or shoot.

Miracle #8

With Joan in charge, the French soldiers force the English onto a bridge, which bursts into flames and crumbles, drowning the English in the river.

DISCUSSION

Discussion Questions

Although Joan was viewed as a saint and an angel early in the play, various men in high power began calling her a witch and a devil later on.

1. What circumstances led to the change in their opinions about Joan?
2. What personal qualities did Joan possess that made her appear saintly? Did she have any qualities you might associate with a witch or a devil?
3. Did Joan's character change throughout the play? If so, in what ways? How did changes in Joan affect people's opinions of her?

Theme 2: LEADERSHIP AND POWER

DISCUSSION

Charismatic Leadership

Charisma is a very special personal quality that creates exceptional leadership ability. Charismatic people are able to attract and influence others because they have excellent powers of persuasion and motivation. As a simple country girl with no rank or authority, Joan demonstrates charisma in the early scenes of *Saint Joan*, where she bends the will and changes the attitudes of the most powerful men in France, including military leaders, high ranking clergy, and the future king himself. Taken from these early scenes, the lines provided in the box below reveal various opinions that Joan provokes among important power figures.

The Characters

The Military	Captain Robert de Baudricourt
	Robert's Steward
	Squire Bertrand de Poulengey
	Captain La Hire
	Dunois, leader of command at Orléans
The Clergy	Archbishop of Rheims
Royalty	Charles VII

Opinions and Attitudes

- Poulengy:** There's something about the girl.
- Robert:** She is an impudent slut.
- Steward:** She is so positive.
- Archbishop:** She is a cracked country lass.
- Robert:** The girl is mad. She's mad.
- La Hire:** She's an angel dressed as a soldier.
- Steward:** She puts courage in us. She doesn't seem to be afraid of anything.
- Charles:** She is a saint, an angel sent to me.
- Archbishop:** This creature is not a saint. She isn't even a respectable woman.
- Poulengy:** The men have stopped swearing before her.
- Dunois:** She has the makings of a soldier in her.
- La Hire:** She may strike the lot of us dead if we cross her.
- Archbishop:** You cannot be allowed to see this crazy wench.
- Steward:** The hens are laying like mad!
- Robert:** Christ in heaven. She did come from God.
- La Hire:** By our lady and all the saints, she is an angel.



DISCUSSION
(continued)

Analysis Questions

1. From the previous page, which characters change their attitudes toward Joan? In what ways? Which characters maintain or strengthen their attitudes throughout the passage?
2. Summarize the dominant opinions of Joan presented in the passage.

Based on the opinions of power figures, what leadership qualities does Joan appear to possess?

Interpretation Exercise

1. In groups of 7, assign yourselves a character from the *Opinions and Attitudes* passage on page 28 of the study guide. If the class doesn't divide evenly into groups of 7, students may take more than one role.
2. Read the passage aloud in your group.
3. Identify lines in the passage that contrast with the preceding line. Identify lines that support or reinforce the preceding line.
4. Read the passage aloud again, concentrating on either contrasting or supporting the preceding line.
5. Discuss ways that characters' voices might reveal changes in their attitudes in the passage. Discuss ways that characters' voices might reveal a strengthening of their attitudes.
6. Read the passage aloud again, focusing on changes or strengthening of character attitudes.
7. Identify places where one line might follow another line very quickly. Identify places where a pause between lines might be effective.
8. Read the passage aloud again, focusing on timing between lines.
9. Identify any lines that might be spoken very softly. Identify any lines that might be spoken loudly.
10. Read the passage aloud again, focusing on contrasts in volume.
11. Practice the passage several times.

Present to the class.



ACTIVITY

DISCUSSION

Why did Joan have to die?

The main action of *Saint Joan* is divided into three sections:

1. The first section of the play demonstrates Joan's rise in power and opinion in 1429, ending with the Battle of Orléans.
2. The second section jumps months ahead to the time surrounding Joan's coronation of the French King Charles VII. Here, we witness a secret meeting between a high-ranking English nobleman (Earl of Warwick), English clergyman (John de Stogumber), and a French bishop (Cauchon). Although the French continue to defeat the English in battle, Joan has made enemies among the power figures of her country. The purpose of the secret meeting is to plot Joan's eventual capture and execution.
3. The third section depicts Joan's trial and execution on May 30, 1431. Months before, Joan had been captured by the English, then ransomed to the French and held prisoner, accused of heresy against the Church. Joan agrees to sign a confession, believing it will grant her freedom. Upon learning that she will still be imprisoned for life, she rips up the confession and is burned at the stake.

Analysis Questions

1. How do the following situations provoke negative attitudes toward Joan among French political, military, and religious leaders:

Charles gives command of the French army to Joan;

Joan crowns King Charles at the coronation ceremony;

Joan wants citizens to feel loyalty to their King and country, and not just their local regions;

Joan claims to hear God's will directly through the voices of her patron saints, Catherine, Margaret, and Michael;

the common citizens and soldiers adore Joan.

2. Joan's accusers claim that she is a danger to society. Below is the confession they write for her to sign.

Joan's Confession

I, Joan, commonly called 'The Maid', a miserable sinner, do confess that I have most grievously sinned in the following articles. I have pretended to have revelations from God and the angels and the blessed saints, and perversely rejected the Church's warnings that these were temptations by demons. I have blasphemed abominably by wearing an immodest dress, contrary to the Holy Scripture and the canons of the Church. Also, I have clipped my hair in the style of a man, and against all the duties which have made my sex specially acceptable in heaven, have taken up the sword, even to the shedding of human blood, inciting men to slay each other, invoking evil spirits to delude them, and stubbornly and most blasphemously imputing these sins to Almighty God. I confess to the sin of sedition, to the sin of idolatry, to the sin of disobedience, to the sin of pride, and to the sin of heresy.

- (a) Define the following words from Joan's confession: revelations, perversely, blasphemed, canons, inciting, delude, imputing, sedition, idolatry, heresy.
 - (b) Summarize the specific accusations made against Joan in this confession.
3. In what ways was Joan's death beneficial to French and English politicians, priests, and military leaders?

RESEARCH

Theme 3: STAGING THE PLAY

In the Shaw Festival's 2007 production of *Saint Joan*, director Jackie Maxwell decided to make an important change to Shaw's original script. In the original version, the play begins in 1429 with Captain Robert de Baudricourt and his steward discussing the problem of the chickens refusing to lay eggs. The original version ends with an epilogue that moves the action forward in two ways:

- (a) 15 years after Joan's execution, the charges against her are erased, and King Charles is visited in a dream by those who attended her burning; and
- (b) still in Charles' dream, time jumps almost 500 years later to 1920, when Joan is granted sainthood.

Jackie Maxwell decided to begin the play where it originally ended, with sections of Shaw's epilogue accompanying soldiers dressed in uniform from World War I (1914-1918). To end the play, she condensed the final epilogue to one page, featuring Joan and an English soldier in today's modern dress.

Both the original version of the script and Maxwell's revised version end with the same lines, spoken by Joan:
Oh God that madest this beautiful earth, when will it be ready to receive Thy saints? How long, O Lord, how long?

DISCUSSION

Class Questions

1. The original script of *Saint Joan* depicts soldiers involved in one military conflict: the 15th century Hundred Years War between the English and the French. The Shaw Festival 2007 production depicts soldiers involved in three conflicts:

- (a) it opens with soldiers from World War I (1914-1918)
- (b) it moves to the 15th century Hundred Years War
- (c) it ends with a brief glimpse of soldiers involved in modern war.

How does the addition of soldiers from the 20th and 21st centuries heighten the impact of the play? What answer does it hint to Joan's question that ends both versions of the script?

2. The original script of *Saint Joan* begins in 1429 and ends in 1456, when King Charles has a dream that predicts Joan's sainthood, granted in 1920 (just after World War I). The Shaw Festival 2007 production begins with a scene informing the audience (a) that Joan was burned at the stake, and (b) that she was proclaimed a saint hundreds of years later.

How does the knowledge of Joan's fate at the beginning of the play affect the audience's experience of the story? Why do you think Jackie Maxwell decided to begin the play with parts of its original ending?

Because *Saint Joan* is based on historical fact, many audience members already know Joan's fate before watching the play. Do you think Jackie Maxwell would have revealed this information at the beginning of the play if the story was unknown to the audience?

Script Reference

Find and read Shaw's epilogue for *Saint Joan*.

RESEARCH

Scripted Scene Work

This activity requires students to write and stage their own epilogue for Shaw's *Saint Joan*.

The scene should involve Joan and at least one other character. You might choose to write the epilogue as a dream sequence or set it in another time, or something of your own choosing. Joan might appear as a voice or a ghost, for example. Choose characters for the scene from Shaw's original epilogue (e.g., Charles, Ladvenu, Cauchon, Dunois, Stogumber, Executioner, Warwick, and Gentleman).

Rehearse, stage then discuss your epilogue with your class.

For the 2007 production of *Saint Joan*, the Epilogue was adapted as follows:

ACTIVITY

Epilogue

As Warwick exits we hear the English Soldier's 'Rum Tum Trumpledum'. He enters with the platoon from the Prologue. They are the same but he is now a Contemporary Soldier.

The platoon members take up positions in the landscape as the English Soldier speaks.

The English Soldier: None of us ever knew what anything meant to her. She was like nobody else; and she must take care of herself wherever she is; for I cannot take care of her; and neither can you, whatever you may think: you are not big enough. But I will tell you this about her. If you could bring her back to life, they would burn her again within six months.

Joan has become visible during this speech—no longer a prisoner—transformed, cleaned up—looks like a contemporary image of her.

Joan [to the soldier]: And you, my one faithful? What comfort have you for Saint Joan?

The English Soldier: Well, what do they all amount to, these kings and captains and bishops and lawyers and such like? They just leave you in the ditch to bleed to death; and the next thing is, you meet them down there, for all the airs they give themselves. What I say is, you have as good a right to you notions as they have to theirs, and perhaps better. [*Settling himself for a lecture on the subject*] You see, it's like this. If—

Bells start to ring. The other soldiers come forward to collect the English Soldier—they must move on. They exit. Joan remains.

Joan: O God that madest this beautiful earth, when will it be ready to receive Thy saints? How long, O Lord, how long?

THE END



A GLOSSARY OF SELECT TERMS & CAREERS IN THE THEATRE



BLOCKING: The actor's movement on stage is known as "blocking". The Stage Manager writes the blocking notation into the Prompt Script.

COSTUME: Anything that an actor wears on stage is referred to as a costume. The Wardrobe department (the department responsible for creating costumes) provides clothes, shoes, hats, and any personal accessories such as umbrellas, purses and eyeglasses.

DROP: A drop is a large piece of painted canvas that is "flown in" by the flyman (see FLYMAN).

GREEN ROOM: The green room, usually near the entrance to the stage, is where the actors and crew sit while waiting for their turn to go on stage. One possible explanation of how the green room got its name is that actors used to wait for their entrances at the back of the theatre in an area where the scenery was stored. Perhaps the scenery was green, or the name "scene room" evolved into "green room".

ORCHESTRA PIT: The orchestra pit is the place where the musicians perform during a musical. Usually the orchestra pit is between the front row of the audience and the stage.

PROPS: A property or "prop" is anything that the audience sees that is not worn by an actor and is not a structural part of the set. Some examples are: tables, chairs, couches, carpets, pictures, lamps, weapons, food eaten during a play, dishes, cutlery, briefcases, books, newspapers, pens, telephones, curtains and anything else you can imagine.

PROSCENIUM: A term describing the physical characteristics of a theatre. A proscenium theatre is one in which the audience and the actors are separated by a picture-frame opening that the audience looks through to see the actors, (e.g. Shaw Festival's mainstage and Royal George Theatres). Surrounding this opening is the PROSCENIUM ARCH. If there is an acting area on the audience side of the proscenium arch, it is referred to as the APRON.

SCRIM: A scrim is a piece of gauze that is painted and used as part of the scenery. When a scrim is lit from in front it is opaque, you cannot see through it. When a scrim is lit from behind it is transparent, you can see through it. This allows for many different visual effects to be created by the lighting and set designers.

THRUST STAGE: A thrust stage is a stage that is surrounded on three sides by the audience, (e.g. Shaw Festival's Court House Theatre).

DIRECTOR: The person who guides the actors during the rehearsal period as they stage the play. The director is responsible for presenting a unified vision of the play to the audience.

DESIGNER: The people who work with the director to decide what the production will look like. Designers must choose the colour, shape and texture of everything you see on the stage. There are several areas that need to have designers: costumes, set, lighting and sometimes sound. The designers work very closely with the director to create the environment in which the play will take place.

FLYMAN: The person responsible for the manipulation of the scenery which is in the fly gallery (the space above the stage). The scenery is manipulated by ropes attached to a counterweight system.

MILLINER: The person who makes the hats which the actors wear on stage.

PROPS BUYER: The person who buys items that will be used or adapted to become props. Props buyers also purchase the raw material used to build props.

SCENIC ARTIST: The people who are responsible for painting and decorating the surfaces of the set. Some of the techniques they use include: wood graining, stenciling, marbling and brickwork. They also paint the drops and scrim that are flown in.

STAGE CARPENTER: The person who ensures that everything runs smoothly on stage during a performance. The stage carpenter and stage crew are responsible for changing the sets between scenes and acts.

STAGE MANAGER: The person who makes sure that all rehearsals and performances run smoothly. During a performance the stage manager also makes sure that all of the technical elements (e.g. lights, sound, curtains flying in and out) happen at exactly the right time.

TECHNICAL DIRECTOR: The person who is responsible for coordinating all of the technical elements of a production. Technical directors work with the people who build the sets, props, costumes, wigs and special effects to make sure that everything runs smoothly.

HEAD OF WARDROBE: Responsible for the day-to-day running of the wardrobe department and for unifying all aspects of production. For example, the head of wardrobe oversees the budget, tailoring (including the cutters, first-hands, seamstresses, dyers, etc.), accessories, and millinery.

HEAD OF WIGS: The person who makes, styles, applies and maintains all of the wigs and facials for production. They are responsible for implementing the designers' wishes and ensuring that continuity is maintained throughout the course of the run. The department is also responsible for setting, shaping and maintaining the acting company's own hair while on contract.

Saint Joan

STUDY GUIDE RESPONSE SHEET

In order that we may bring you the best possible Study Guides, please take a few moments to fill out this response sheet and send it to:
 Rod Christensen, Senior Manager, Education at: *Shaw Festival, P.O. Box 774, Niagara-on-the-Lake, ON L0S 1J0* or by email at *education@shamfest.com*

If you would like to be on our e-mail newsletter list, to receive our most up-to-date information for teachers, include your e-mail address at the bottom of this sheet.

Did you make use of the following elements of this Study Guide? If so, please make any comments you feel might be useful:

- | | | |
|---|-----------|----------|
| Running Time: | YES _____ | NO _____ |
| The Players / Synopsis: | YES _____ | NO _____ |
| The Story: | YES _____ | NO _____ |
| Who's Who in the Play: | YES _____ | NO _____ |
| The Playwright: | YES _____ | NO _____ |
| Director's Notes: | YES _____ | NO _____ |
| Designer's Notes: | YES _____ | NO _____ |
| Production History: | YES _____ | NO _____ |
| Hundred Years' War: | YES _____ | NO _____ |
| Historical Timeline: | YES _____ | NO _____ |
| What is Protestantism, Nationalism, and Feudalism : | YES _____ | NO _____ |
| Say What? | YES _____ | NO _____ |
| Did You Know? | YES _____ | NO _____ |
| Additional Sources: | YES _____ | NO _____ |
| Classroom Applications: | YES _____ | NO _____ |
| Glossary of Theatre Terms: | YES _____ | NO _____ |

Please feel free to make any other comments or suggestions:
