

FROM RITUAL TO DRAMA

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A THESIS-EQUIVALENT

in the

DEPARTMENT OF EDUCATION

Presented in Partial Fulfillment of the Requirements for  
the Degree of Master of Arts at  
Sir George Williams University  
Montreal, Canada

September, 1971

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ABSTRACT

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TITLE OF THESIS: From Ritual to Drama

TITLE OF TELEVISION PROGRAM: Quem Quaeritis

This thesis-equivalent consists of two parts, a half-hour videotaped television program and typescript material.

In the latter, drama is defined. Some of the reasons for the disappearance of public dramatic activity from Western Europe are presented. Consideration is given to the role of visual art and the importance of symbolism and allegory during the Middle Ages.

Some indication is made of the influences of the Carolingian renaissance on the liturgy. Tropes are defined and their development outlined. Examination is made of the two positions held by scholars on the origin and development of the Quem Quaeritis trope.

The script and Teachers' Notes for the television program, budget estimates and the results of field evaluations are also included.

In the television program medieval art and architecture are used to set the scene for the emergence of the tropes. Live actors demonstrate the stages in the development of the Quem Quaeritis trope into the elaborate Visitatio Sepulchri.

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## CHAPTER 1

### FROM RITUAL TO DRAMA

Medieval drama is usually thought of in terms of the Mystery and Miracle plays with little consideration being given to the liturgical drama from which these plays developed. The emergence of liturgical drama from the ritual of the Christian Church forms one of the interesting chapters in the history of Western drama. Before considering how, in the Middle Ages, drama developed from the Christian religious worship, it might be helpful to consider what is drama.

Drama is an art in which the artist conveys his message to the audience, not by narrating or explaining, but by using people who pretend that they are actually going through the events or emotions that the artist is trying to convey. Although this can be done in dumb show - mime - drama as it is normally understood, involves the use of dialogue. For drama to exist certain elements must be present: dialogue, plot or story line, impersonation and at least two actors, one of whom can be real and the other imagined. The dramatic situation is one of conflict. This conflict could be between individuals or between individual and supernatural.

Drama is created by the staging of a play which is, "above all else", a story presented in action in which the speakers or actors repre-

sent the characters concerned."<sup>1</sup>

Religious worship contains some of the elements of drama but is not itself drama. The worshippers may be in conflict situations, torn between following the will of God or listening to the forces of evil. The priests may employ dialogue among themselves and with God. The events in the worship may seem to follow a plot. But this is ritual, the prescribed order of performing a religious service. No one is attempting to tell a story and the worshippers are being themselves. They do not represent any one else. The essential element of drama is impersonation.<sup>2</sup> In the Middle Ages, during a part of the Christian religious worship, the leap was made from ritual to impersonation, the test of true drama.

Although drama might have been produced in Egypt as early as 4000BC, it is to Greece that Western drama owes its origin.<sup>3</sup> From its beginning in Dionysian worship, drama grew into a highly polished art form in ancient Greece. The surviving Greek plays written by Aeschylus, Sophocles, Euripides and Aristophanes are sophisticated works of art. Plays of this era are presented today, not just because they are the oldest plays in the Western dramatic tradition, but rather because they are perennial masterpieces.

In its rise to preeminence, the Roman Empire incorporated many of the customs and practices of the people who fell under the control of this great empire. In this way Greek dramatic traditions found their way to Rome.

Roman theatre was on the path to destruction long before the fall of Rome. Roman Theatre which from the very outset was quite vulgar

and trifling, deteriorated to the stage where it became downright brutal, foul and horrible.<sup>4</sup> The material used in performances was so obscene that it evoked the wrath of the pagan emperor Marcus Aurelius (121-180AD), even before the early Christians embarked on their campaign to eradicate drama from the society.<sup>5</sup> The theatre which Ambrose (341-397) and Augustine (354-430) condemned was a degenerate circus in which Christians often gave their lives while providing the show.<sup>6</sup> The fall of the Roman Empire brought the Theatre crashing down. The great spectacles and shows of the Roman and Byzantine eras pass into oblivion.<sup>7</sup> The young Christian Church helped to accomplish this feat. Early Christian leaders loathed the decadence and the degradation of the Roman stage. When Christianity gained the necessary political power it completed the destruction of the Roman Stage. Christianity was assisted in its mission by a strange and unexpected ally - the barbarian invaders. In their sacking and plundering of Rome these men had destroyed the great theatres.<sup>8</sup> With the places for performing gone, it became relatively easy for the Church to succeed in forbidding dramatic performances. But the Church was not content with only banning dramatic performances. Actors were barred from membership in the Church unless they had first renounced their profession. Persons who attended the theatre were threatened with excommunication.<sup>9</sup>

The Church was very successful in its suppression of public dramatic performances. Between the sixth and the ninth centuries there is no evidence of performances of even farces, mimes or pantomimes in Western Europe.<sup>10</sup> During this period public dramatic activities were limited to ostracized bands of animal trainers, rope walkers, jugglers and acrobats.<sup>11</sup> But men sang songs, told tales, performed tricks, imitated

each other, traversed the world and its ways in various fashions. These men, however, did not preserve the continuity of the formal theatre of ancient Rome or create the formal theatre of the Middle Ages; they merely gave evidence in some of their exhibitions of the perpetuity of the dramatic instinct.<sup>12</sup> When Medieval drama materialized it was "not a reappearance, after centuries, of a dormant classical tradition, but a new birth."<sup>13</sup>

Drama remained a forgotten art all through the Dark Ages. Soon, however, events which were to have a profound effect on the rebirth of Western drama began taking shape.

Charles the Great of France, often referred to as Charlemagne, (768-814) inaugurated the Carolingian renaissance - Western Europe's first cultural revival. Charlemagne gathered to his court reputable scholars from England, Ireland, Spain and Italy. These scholars led by the Anglo-Saxon Alcuin, collected and copied almost forgotten manuscripts handed down from classical Rome and patristic ages. They also improved education and began to produce original works. These works included spiritual commentaries, poetry, theological tracts and histories. Through his building program, Charlemagne encouraged and developed the plastic arts. The influences generated by the cultural activities taking place in the court of this French ruler, soon spread to the monastic and cathedral schools where they led to the production of rich harvests of artistic and literary works.<sup>14</sup>

The Carolingian renaissance also had its effects on the Christian Church. Finer buildings were erected: there was a great increase in all aspects of religious services: the priests wore more gorgeous vestments:

more emphasis was placed on the training of choirs: more elaborate ceremonies and pageantries developed.<sup>15</sup>

The liturgy itself was affected by the revival taking place in Western Europe. Amalarius, Bishop of Metz (780-850), a prominent figure in Charlemagne's court and a student of the liturgy, wrote interpretations of the Mass. Amalarius felt that the Mass, in its physical aspects and actions, somehow resembles events in the life of Christ. In his works he suggested ways in which the Mass could be regarded as a symbolic commemoration of the life of Christ. He believed that the section of the Mass from the Introit through to the Gospel symbolizes the events up to the entry of Christ into Jerusalem. The Introit symbolizes the foretelling, by the Old Testament prophets, of the coming of Christ; the Kyrie - the voice of Zacharias and John the Baptist; the Gloria - the announcement of the Nativity; the Collect - the visit Christ paid to the Temple at age twelve; the Responary depicts the apostles who freely answered the call, "Follow Me"; the Alleluia conveys the happiness the apostles felt as they witnessed the miracles performed by Jesus. The section of the Mass from the Offertory to the Pater Noster represents the Passion and burial. The concluding section, the Prayers at the Fraction and the Commingling to the Dismissal, symbolizes the re-uniting of Christ's body and spirit, the Resurrection and Ascension.<sup>16</sup> "The interpretation of the Mass as a miscellany of symbols representing dramatically the life of Christ was continued throughout the Middle Ages."<sup>17</sup> For an outline of the tenth Century Mass see page 78.

This new interpretation of the Mass provided the incentive for dramatic representation to be added to the liturgy. For example, at the



Introit the thurifer who headed the procession carried the thurible, the "body of Christ." The candles borne by the acolytes symbolize learning and the subdeacons, wisdom. "The deacons, subdeacons, and acolytes are, 'the prophets, the wise men, and the scribes', respectively."<sup>18</sup> These embellishments could be regarded as an elaboration of a tradition which developed quite early in the history of the Christian Church.

From the earliest days of Christianity the faithful used their creative abilities to express many aspects of their religion in art form. Some of their efforts are still preserved on the walls of the catacombs. These artistic creations were limited to the visual arts.

The Mass itself contained within it many of the ingredients necessary for the development of another art form. Even as the Church used all its might and power to eradicate public dramatic presentations and spectacle from the society, its own Mass not only contained many of the elements of those forms, but the Church itself was encouraging the development of spectacle within its walls.

By the beginning of the fourth century, Christianity, under Constantine, became a lawful religion for the first time in its history. Christians were no longer forced to meet secretly to worship but held their services in public. Instead of meeting in each other's homes special buildings were constructed for holding services. These splendid buildings encouraged the development of longer worship services, more elaborate vestments and ceremony. Color and pageantry from the Roman court found their way into the Christian services. Elements from the emperor's court were embodied into the worship. These included the color and pageantry; more bowing and kneeling taken from the ceremonials of the

imperial court: and a greater separation between the clergy and laity akin to the separation between the emperor and citizenry.<sup>19</sup> At the beginning of the service the clergy entered in a procession through the church. The procession was led by members swinging thuribles and holding candles. The chanting of Psalms accompanied the procession. This was a true spectacle being supported by the church itself.

The dramatic rivalry being given to the Roman spectacle by the Church, was clearly recognized by Tertullian as early as the second century. Tertullian went so far as to suggest to the Christians who craved spectacula that they could find all the spectacle they wanted in the services of the Church.<sup>20</sup> And the Mass did indeed contain many of the elements of those spectacula. The symbolic and emotional elements in the services built to a climax in the consecration and the distribution of the sacred Host. With some active interplay going on between them, a special group of people, in gay or sombre attire depending on the season, performed the ceremonies to the accompaniment of genuflecting and chanting. The church singing was frequently antiphonal and in the reading of the Gospel voice changes were often introduced to indicate different speakers. The music and the decorations in the church shifted from gay and festive to solemn and sad depending on the Mass that was being celebrated.

During the Middle Ages the language of the Church remained fixed, as it did until quite recently, even though Latin was no longer used or understood outside the business and education circle. Most of the educated were members of the clergy. As Latin became more foreign to the people, the Church was forced to use all means at its disposal to instruct its members, and especially the new converts, in the doctrines

of their faith. The visual tradition which had long been established, became more and more important as the medium of instruction and education.

During the Middle Ages, therefore, "the imagery of their parish church offered the only version of the scriptures which was always available to the laity,"<sup>21</sup> Because of this, Church art and architecture were consciously designed to express doctrinal matters and to represent symbolically the abstract ideas found in the Bible stories. The symbolic and allegoric messages contained within a work of art were more important than the work of art itself.

The subjects of Medieval art were taken from that fund of knowledge, religion, to which the structure of Medieval existence gave a lasting familiarity. In the Medieval view this life was only a preparation for eternity in which God and the Devil already exist and in which man's soul would continue to exist. The temporal existence was regarded as a short interlude prior to ultimate reality - eternity. This earthly realm was flanked by the eternal realms of Heaven and Hell. Man's decisions here on earth would dictate in which of these two areas he was going to spend eternity.<sup>22</sup> The power of Medieval art was harnessed to assist man in making the kinds of decisions which would lead him to an eternity of bliss.

The meanings of the images depicted in the art were instantly clear. They needed no deciphering or decoding as is the case when people of this century confront these representations. "Pictures directed both the senses and the mind of the observer, not to the passing spectacle of the exterior world, but to knowledge that had evolved on a cultural level.

They were the sum of experience and tradition."<sup>23</sup>

The function of the visual arts in the Middle Ages would be better understood if they are considered in terms of the highway signs in use today. Medieval man considered that he was passing through this world on his way to eternity to be spent in either Heaven or Hell. The visual representations were as signs along the way to give warning and direction so that he might safely reach the blessed destination. To a motorist travelling along a highway today the road signs are much more than mere images. They communicate important information and they do so instantly. The motorist reacts to their messages even before he is aware that he is doing so. He reacts to a red light. He interprets an arrow pointing down a street as meaning that he must travel in that direction only. He knows that a sign with a "P" with an "X" across it means that he should not park in that area. If he disobeys the warnings he knows that he might be punished.

To the Medieval man the warnings contained in the symbolic representations were much more important since failure to heed their warnings could result not in his receiving a ticket, but in the damnation of his soul. An image of a knight holding a shield in one hand and a raised sword in the other told him that he must be brave in all circumstances. This was the symbolic representation for courage. The image of a man falling from a horse, the symbolic representation of pride, was a warning not to be proud since pride could lead to a terrible fall. The picture of a woman sitting with a skull in her lap, the allegory of lust, conveyed its grim warning. And he knew what to expect if he got himself in the position of the person featured in the representation of two hares ensnar-

ing a sleeping hunter. These images conveyed their messages with great emotional force to the simple unlettered Medieval man.

Elements stimulated by the Carolingian renaissance fostered the development of another art form to aid in the instruction and direction of the Christians.

By the ninth century melismatic renditions occurred quite frequently in the singing of the Georgian chants. The final "a" of the Alleluia sung at the end of the Gradual of the Mass was embellished by a series of musical notes. Members of the choir often found it difficult to remember these sequelae. Around 860, a monk fled from Jumièges in France to St. Gall in Switzerland. When he arrived at the abbey there, the monks found that in the antiphonary of this newly arrived monk, there were words attached to these sequelae. One of the monks at St. Gall, Notker Balbulus, began to imitate this practice. These words that were added to the pre-existing music at the end of the Alleluia were called sequences. "It is generally held today that sequence with words originated in the eight or early ninth century in France, where their composition owed more to religious emotion and the spirit of the age than to the need for a mnemonic device."<sup>24</sup>

From sequences, the adding of words to existing music written by a series of musical notations called neumae, the practice of troping developed.

Instead of merely adding words to preexisting music, words and music began to be written for use during the Mass. These musical poems written to explain or to comment upon some liturgical text were called tropes. The trope could also be described as "a lyrical and musical

embellishment of an established liturgical text.... The trope was a commentary or explanation provided for the text."<sup>25</sup>

Tropes were embellishments, amplification or intercalation in the official text, but they did not alter the identity of the text. Although they were original creations - both words and music - the tropes were not free and independent works. They were incapable of independent existence. They depended on the liturgical text for which they were written for significance and meaning.<sup>26</sup> The tropes were often used at the Introit to set the mood of the Mass of a particular feast.<sup>27</sup>

From the time of their appearance in the ninth century until the middle of the tenth century, the tropes were chanted by the choir. Initially they were rendered like any other chant, but later they were sung in a more dramatic form. In order to simulate dialogue, the choir would be divided into semi choruses. In this way the choir would deliver a dialogue in song.

Troping closely resembles a game children play even to today. Children sometimes divide themselves into two groups and play while singing a game song. The one that comes to mind is, "See the Robbers Passing By" which is sung to the tune of "London Bridge is Falling Down". Both groups sing the first line:

\ See the robbers passing by, my fair lady.

One group then sings:

What did the robbers do to you, my fair lady?

The second group sings:

They stole my watch and broke my chain, my fair lady.

The first group replies:

Down to prison they must go, my fair lady.

This little childhood game gives some indication of the manner in which the tropes were performed, but it must be remembered that the tropes were sung in Latin during the church service.

Many of the tropes were given this kind of dramatic treatment, but only one is of special interest in the study of the development of Medieval drama. This trope is now known as the Quem quaeritis trope. The trope takes its name from the first two words of its opening line. *Quem quaeritis in sepulchro*, - Whom seek ye in the sepulchre. Where and how the Quem quaeritis trope originated is still not clearly known. Most of the Medievalists subscribe to one of the following two theories.

The long established theory, sometimes referred to as the 'orthodox position', has the support of E. K. Chambers, The Medieval Stage, and Karl Young, The Drama of the Medieval Church. These scholars hold that the Quem quaeritis trope is an original composition written by Tutilo or some other monk from the abbey at St. Gall in or around the year 900. They also hold that the trope was specially written to precede the Introit of the Mass on Easter Sunday, but was later expanded and transferred to the end of Easter Matins. They also suggest that the version of the Quem quaeritis found in the manuscripts at St. Gall, is the oldest version of the trope.<sup>28</sup>

The orthodox position has been challenged by some scholars including O. B. Hardison, Jr. Christian Rite and Christian Drama in the Middle Ages. They conclude that the evidence available from the manuscripts suggests that the Quem quaeritis began, not as a trope, but as a ceremony performed at Easter. This ceremony may have resembled the ninth-century

Visitation of the Font and was used to instruct the neophytes as well as to prepare for the Vigil Mass. The ceremony could have been one of the Easter candle ceremonies though not necessarily the one in which the paschal candle was blessed.<sup>29</sup> They credit Limoges in France rather than St. Gall in Switzerland with the origin of the Quem quaeritis. The St. Gall version of the trope is undoubtedly the simplest, but this version cannot be dated earlier than 950. The Limoges version, however, can be dated between 923 and 934.<sup>30</sup> Hardison also contends that during the tenth century there was no fixed place for the performance of the Quem quaeritis trope. "The Winchester troper shows that one of its positions was in association with the Easter vigil: and the Regularis shows that at least one function of the piece was the instruction of the neophytes."<sup>31</sup>

What is quite clear, despite the arguments, is that during the tenth century the Quem quaeritis was performed as a trope. A tenth century manuscript from St. Gall provides evidence that this trope was performed before the Introit of the Mass on Easter Sunday.<sup>32</sup> The Quem Quaeritis trope relates the encounter at the tomb, between the angel and the three Marys, on that first Easter morning:

Quem quaeritis in sepulchro, O Christicole?  
(Whom seek ye in the sepulchre O followers of Christ?)

Ihesum Nazarenum crucifixum, O caelicolae.  
(Jesus of Nazareth who was crucified O heavenly beings)

Non est hic, surrexit sicut pradicerat. Ite, nuntiate  
quia surrexit de sepulchro.  
(He is not here, he has risen as he foretold. Go announce  
that Christ has risen from the sepulchre.)<sup>33</sup>

Although the trope did contain dramatic potential it was, at this time, performed only as part of a religious ritual and not as a drama. The choir sang this trope as part of the service. The singers did not try



in any way to represent or to impersonate the people who originally uttered the words. For drama to exist the element of impersonation must be there. While the choir just sang the Quem quaeritis it remained a trope - a musical embellishment of the Easter service. Gradually, the singers began assuming roles and drama was reborn in Western Europe within the same Christian Church which had originally caused its death.

Until the later part of the tenth century the Quem quaeritis trope remained attached to the Introit of the Mass said on Easter Sunday. This position inhibited the development of the dramatic potential contained within the trope. The Introit of the Mass sets the mood for the entire service. The Easter Mass, the most important in the Church calendar, could not condone the kinds of interruptions that would be necessary for the development of the Quem quaeritis trope into a drama. So while it remained in this position at the Introit, the Quem quaeritis remained a trope. No attempt at impersonation or dramatization was made.<sup>34</sup>

During the latter part of the tenth century the Quem quaeritis trope was transferred from the beginning of the Easter Sunday Mass to the end of Easter Martins, one of the canonical hours.

St. Benedict had divided each day into periods for the purposes of prayers. These periods followed the Roman division of the day. These periods were called Prime (6:00a.m.), Terce (9:00a.m.), Sext (12:00 noon), Nones (3:00p.m.), and Vespers (6:00p.m.). The service held at nightfall was Compline while nights spent in prayer were known as Vigils. Vigils were divided into two parts Matins and Lauds. Matins was further divided into three nocturns or watches, at which times services were held. These services occurred at 9:00 p.m., midnight and 3:00 a.m.<sup>35</sup> It was to the

end of the third nocturn of Matins that the Quem quaeritis was transferred. This trope might have been drawn to this new position because of the customs already established in connection with this service.

By the eight century a ceremony had developed during Holy Week in which a cross was "Buried" after its Adoration on Good Friday. The cross which had previously been adored was taken and laid away beneath the altar. A consecrated Host was sometimes buried along with the crucifix. A ceremony was performed immediately preceding the beginning of the first nocturn of Easter Matins, in which the "buried" cross would be restored to its position on the altar.<sup>36</sup>

The third and final responsory of the third nocturn of Easter Matins, related the story of the journey by the three Marys to the sepulchre where they found the angel who told them that Christ had arisen. To make Matins even more attractive to the Quem quaeritis trope, tradition originating during the Carolingian renaissance regarded the Te Deum sung at the end of Matins as heralding the dawn. According to the Gospels the Three Marys visited the sepulchre as the dawn was breaking on Easter morning.<sup>37</sup>

All these factors combined to make the conclusion of the final responsory of Easter Matins, which preceded the singing of the Te Deum, the ideal place for the performance of the Quem quaeritis trope. In this position the trope was free to develop since its development here could in no way mar any of the sacred proceedings.

Now semi-dramatic qualities were introduced into the rendition of this trope. Two boys took positions on either sides of the altar and sang the parts of the angel, while three brothers, standing in front of

the altar sang the parts of the three Marys.<sup>38</sup> With these additions the Quem quaeritis trope moved from being a ritual to being a drama. Here were members of the clergy, not simply performing ritual, but re-enacting a scene from an event which had taken place during the formative period of their religion. They had brought acting and impersonating into the presentation.

In this primitive drama the actors were all members of the clergy; They were dressed in their clerical garments. They performed the little drama around the altar which became the symbolic representation of the tomb.<sup>39</sup> The actors did not speak their dialogue but delivered it in song. But the Quem quaeritis was now a play which would be called Visitatio Sepulchri - The Visit to the Sepulchre.

An earlier attempt at producing plays should be mentioned but it must be remembered that as far as is known this was an isolated event and it had no influence on the development of Medieval drama.

Hrotsvitha, a nun from the Benedictine Grandersheim Abbey in Saxony, got a hold of and read the works of Terence. Around 935 Hrotsvitha began writing plays using the works of Terence as a model. But she suffered from the misconceptions common to Medieval litterateurs. She was unaware that plays were written for performance and delivery through dialogue. The plays of Terence were thought to have been recited by one reader who might have been accompanied by actors who made silent gesticulations. Tragedy and comedy were regarded as two forms of narrative writing in which dialogue was almost unnecessary. Evidence of this misconception can be seen in the title of Dante's work, The Divine Comedy.

With these false impressions Hrotsvitha wrote her plays which dealt with traditional legends. Although she possessed a great gift for characterization her plays were never acted and little read. In fact her plays were unknown until the end of the fifteenth century when her manuscripts were discovered.<sup>40</sup>

The first record of Medieval drama, the first true drama since the destruction of the Roman theatre is to be found in the Regularis Concordia. No trope whose presentation involved impersonation can be dated earlier than the Visitatio Sepulchri found in the Regularis Concordia, while the tropes that can be dated earlier show no evidence of having been given any dramatic performances.<sup>41</sup>

The Regularis Concordia was compiled by St. Ethelwold at Winchester between 965 and 975. This was St. Ethelwold's attempt to bring uniformity to the liturgical observances of the Benedictine monks in the monasteries of England. The Visitatio Sepulchri recorded here is very short but the stage directions are long and detailed.

While the third lesson is being read, four brethren shall vest, one of whom, wearing an alb as though for some different purpose, shall enter and go stealthily to the place of the "sepulchre" and sit there quietly, holding a palm in his hand. Then, while the third respond is being sung, the other three brethren, vested in copes and holding thuribles in their hands, shall enter in their turn and go to the place of the "sepulchre", step by step, as though searching for something. Now these things are done in imitation of the angel seated on the tomb and the women coming with perfumes to anoint the body of Jesus. When, therefore, he that is seated shall see these three draw nigh, wandering about as it were and seeking something, he shall begin to sing softly and sweetly,

Quem quaeritis in sepulchro, O Christicolae?  
(Whom seek ye in the sepulchre O followers of Christ?)

As soon as he has sung right through, the three shall answer together,

Ihesum Nazarenum crucifixum, O coelicola.  
 (Jesus of Nazareth who was crucified O heavenly being)

Then he that is seated shall say

Non est hic, surrexit sicut predixerat; ite, nuntiate  
 quia surrexit, dicentes.  
 (He is not here. He has risen as he foretold. Go  
 announce that He has risen from the dead.)

At this command the three shall turn to the choir saying

Alleluia, resurrexit Dominus hodie, leo fortis,  
 Christus filius Dei, Dio gratias, decite eia!  
 (Alleluia, The Lord has risen. Today has risen the  
 brave lion, Christ, the Son of God.)

When this has been sung he that is seated, as though calling them back  
 shall say the antiphon

Venite et videte locum ubi positus erat Dominus.  
 Alleluia, alleluia. Cito euntes, dicite discipulis  
 quia surrexit Dominus. Alleluia, Alleluia.  
 (Come and behold the place where the Lord was laid,  
 Alleluia, Alleluia.)

And then, rising and lifting the veil, he shall show them the place void  
 of the Cross and with only the linen in which the Cross had been wrapped.  
 Seeing this the three shall lay down their thuribles in the same  
 "sepulchre" and taking the linen, shall hold it up before the clergy; and  
 as though showing that the Lord was risen and was no longer wrapped in it,  
 they shall sing this antiphon:

Surrexit Dominus de sepulchro, qui pro nobis  
 pependit in ligno: Alleluia.  
 (The Lord has risen from the sepulchre, who hung  
 for us on the tree, Alleluia.)

They shall then lay the linen on the altar.

When the antiphon is finished the prior, rejoicing in the  
 triumph of our King in that he has conquered death and was risen shall give  
 out the hymn Te Deum laudamus, and there upon the bells shall peal.<sup>42</sup>

This production resembled opera as it is performed today in which  
 the language is in most cases foreign to the audience, and the dialogue is  
 not recited but sung. In the performances of the Visitatio Sepulchri the  
 dialogue was sung in Latin which was, by this time, foreign to most of the  
 people in the audience.

The play was performed around a sepulchre which was constructed in the church. Instead of "burying" the Cross beneath the altar on Good Friday, the practice had developed of constructing "sepulchres" for this purpose. These sepulchres were built in the arched recesses of the north chancel wall. At first a table would be placed in this area and a temporary structure of wood, stone, books or curtains built on it. By the fourteenth century permanent Easter sepulchres were constructed in this area of the church. Some of these sepulchres were large enough for the actors to actually enter.<sup>43</sup> The tomb of a prominent person was sometimes constructed in this area and used as the Easter Sepulchre.

From the beginning of the production of liturgical music dramas, the conditions of performance demanded the convention of multiple staging. It was necessary that places physically close together be accepted as being quite far apart. There were two such places in the early productions of the Visitatio Sepulchri. The choir stall, which represented the place where the disciples were assembled in Jerusalem, was only the width of the chancel away from the sepulchre which was situated on the north wall.<sup>44</sup> Other acting areas were added as the play developed.

The play developed in a manner peculiar to the Middle Ages. No one author wrote the liturgical music dramas. Like the building of a Medieval cathedral which employed many architects and to whose work succeeding generations felt free to add whatever they chose, so the play was enlarged by the addition of separate units.<sup>45</sup>

In the Visitatio Sepulchri the scene in which the three Marys visit the sepulchre is now referred to as the First Stage. By referring to the Gospel narratives the anonymous authors found material which they

used to construct other scenes.

The Second Stage featured Peter and John in their race to the tomb to confirm the joyous news brought to them by the Marys. In this scene there was often the instruction that John, the younger of the two actors, should arrive at the sepulchre first and there wait until Peter came and retrieved the "grave cloths".

In the Third Stage, also called the Hortulanus Scene, the risen Christ appears as a speaking character. He converses in the garden with Mary Magdalen.<sup>46</sup>

Development also took place within the Three Stages. "Soldiers" were left to guard the tomb. They sometimes stood guard from Good Friday to Easter morning. Spice merchants were also introduced. The Marys would first go to the merchants where they would haggle over the prices before collecting their thuribles and making their way to the tomb. Instead of going silently they would ask each other questions like, "Who would roll away the stone for us?" Also introduced into some versions of this play were scenes which included Pilate, the angel of the flaming sword and Thomas, who demanded material proof before he would believe that Christ had indeed arisen.<sup>47</sup>

While the stages of the Visitatio Sepulchri were developing other liturgical dramas were being created. At least one other followed the same developmental pattern as did the Quem quaeritis. A Christmas drama began as a trope to the Introit of the Mass said on Christmas day and was later transferred to Christmas Matins. In form and structure this trope was identical to the original Quem quaeritis, with the shepherds at the crib taking the place of the Marys at the tomb. The

Quem quaeritis was undoubtedly used as the model for this creation.

Here is the text of this early Nativity play:

Quem quaeritis in praesepe, pastores, decite?  
(Whom seek ye in the cradle, O shepherds, tell me?)

Salvatorem Christum Dominum, infantem pannis involutum...  
(Christ the Lord and Savior, the infant wrapped in  
swaddling clothes, as the angel has said.)

Adest hic parvulus cum Maris matre sua...  
(The babe is here with Mary, His mother...) <sup>48</sup>

It was these developments which took place within the Church that gave birth to Medieval drama. The tropes began as part of the religious ritual and later developed into an independent art form liturgical music-drama. The rebirth of drama during the Middle Ages closely resembles the origin of drama in Greece. In both cases drama developed out of religious ritual concerned with the death of some divinity. In Greece it was the ceremonies with the death around the tomb of some hero or god during the festivals of Dionysus, while during the Middle Ages it was the ceremonies held to commemorate the death, burial and resurrection of Christ which gave rise to drama.

The prime purpose of Medieval art was didactic. Church art and architecture were all attempts to make an ocular translation of the Gospel for the people who could not understand Latin, the language in which religious texts were written. Medieval drama also developed for a similar purpose. Its development was not an attempt to produce entertainment for the congregation but, rather to find a more effective way of bringing the important events in the gospel to the people.

"As is stated in the preface to the Concordia Regularis, the



priests had instituted this custom of giving visual representations of certain ceremonies in order to 'fortify unlearned people in their faith'.<sup>49</sup>

"This form of medieval education should be of special interest to us today for, by one of the surprising somersaults of history, the progress of science now causes a large proportion of the population to rely upon picture-papers, the cinema and television, rather than on reading to provide mental stimulus."<sup>50</sup>

## CHAPTER 2

### WHY TELEVISION

Although the material discussed in the preceding chapter can be presented to students in the form of a lecture, and although it is quite possible to make the material available in print, the nature of the material would suggest that delivery through another medium, would greatly enhance the teaching and learning process.

It is important that the student of drama has some knowledge of the history of this art so that he might better understand the present conventions and traditions of the theatre. It is also hoped that the study of this area would assist the student in his overall development. To accomplish this the student must learn what Bruner calls "the structure of the subject".<sup>51</sup> To understand the structure of the subject is to be able to see the relationship between the specifics of that subject and the generalities of the wider world. As Bruner himself puts it, "To learn structure is to learn how things are related".<sup>52</sup> It would seem that to assist the student in understanding how the factors which influenced the rebirth of drama in the Middle Ages are related to contemporary occurrences, a visual presentation of the material will be more helpful than a non-visual one. The visual presentation should help the students to bridge

the cultural gap between the Middle Ages and the mid twentieth century.

During the Middle Ages Western Europe relied heavily on visual methods to educate the masses. Church art and architecture were all attempts at an ocular translation of the Gospels. Other visual aids were also used. Illustrations of the Gospel texts would be made in sequence on rolls. These illustrations would be slowly revealed to the congregation while the priest read the story.<sup>53</sup> These primitive methods were the ones the level of technology then attained, made possible. After a long period of almost exclusive reliance on print, technology has once again made visual expressions important in education and in the dissemination of information. Establishing the fact that visual methods played important parts in the process of education during the Middle Ages just as they do today, would, it is hoped, form the foundation on which the student would build relationships between the subject matter presented and his own society. It is with this in mind that television was chosen as the medium through which the information would be conveyed to the students.

Television is not the only medium capable of performing the necessary functions. The features of television that are important in this application are also common to film. However, because of availability, lower direct production costs, shorter production time and the fact that no pedagogical advantage would be gained through the use of film, television was chosen as the most appropriate medium. Arthur Lumsdaine has pointed out that the difference between television and film "lie more in the philosophy and practice of production than in any inherent differences characteristic of the media. Aside from minor differences in grain or

.resolution, the television lesson, kinescope recording, or videotape recording differs primarily from the sound motion picture, at the present time, in terms of screen size".<sup>54</sup> Results gathered from at least five independent research studies indicate that as long as the students can see the material being presented, the size of the image on the screen has no effect on learning.<sup>55</sup>

Research and practical applications have all demonstrated that any subject area can be taught successfully through television,<sup>56</sup> but adherence to tested procedures would greatly assist learning. Repeated showings of the same material will result in more learning, but an instructor-directed follow-up session will result in even more learning taking place.<sup>57</sup> The closed circuit use of the program will allow the instructor-directed follow-up session to take place. It will also give the students who feel they require it, the opportunity to view the program a second or even a third time.

Television's capacity to integrate different sources of audio and visual material, would allow more material to be presented in the same time period as that normally devoted to a lecture. This is not universally true, but it holds true in this case. The students are being asked to understand the use made of visual material in the Middle Ages. Showing some of this visual material would be more effective than trying to describe them in words. Students might be told that during the Middle Ages visual representations of the then current concept of the last judgment were made. The student might accept this but he has no idea of the images used, how they were integrated, or whether they were paintings, sculptures or carvings. Pictures could convey this information while a

narrator gave other pertinent information simultaneously. The integration capacity of television also allows for the graphic representation of some of the Medieval notions. A creature, half ass and half fish, which the Medieval mind could accept as living in the ocean, can be drawn and integrated into the television presentation.

Through television the material could be presented in meaningful developmental steps. The Mass was very important to Medieval societies. The church employed paintings, carvings, and sculptures to help the congregation to understand the basic doctrines on their religion. From the use of these still arts the church moved to the use of the animated art - drama.

Because of the importance of the Mass to the area under consideration, parts of an actual Mass will be taped. The factors which led to the rebirth of drama will be illustrated through the use of still images. The only motion in this section will be achieved through camera movements. Commencing at the point in the presentation where drama emerged a change will be made to the use of live action to illustrate the proceedings. The camera will be basically still while the actors do most of the movements. It is hoped that this method of presentation would assist the student in his understanding of the subject. Through association it should be easy for the student to remember that first the church used stills, paintings, sculpture and carving and later drama, as instructional media during the Middle Ages. The use of the live actors should also help the student to appreciate that the primitive dramas were actually acted by members of the clergy themselves.

The use of both dramatic and expository presentations should

not hinder learning. Research evidence has shown that in learning situations both types of presentation are just as effective.<sup>58</sup> The justification of the use of the two methods in this single presentation would be to reinforce the fact that an animated art - drama, developed in an area formally devoted exclusively to painting, sculpture and carving.

The question as to whether the students would like this kind of presentation might be quite justified. Research in the area leads to the conclusion that liking the program presented on television is not always correlated with learning from it. Favourable attitudes towards a program are not always necessary for effective learning from it.<sup>59</sup>

The use of practices inherited from commercial television have been rightly questioned by Roderick MacLean<sup>60</sup> and Harry J. Skornia.<sup>61</sup> MacLean was particularly critical of signature music and expressed the opinion that this was unnecessary in educational television programs. Signature music will be used in this program for specific reasons. The opening music will be the Gregorian Chant Sanctus rendered in contemporary style. About three minutes later Sanctus will again be presented but in traditional fashion. It is hoped that this approach will underline the fact that although changes have occurred within the Mass, the basic tenet remains unaltered. The Te-Deum which was the closing chant of matins, the service of the canonical hours important in the rebirth of drama, will be used to end the program. This will allow the chant to be included in the program without any loss of time.

Throughout the presentation simplicity and directness will be

the guiding factors since research findings indicate their desirability.<sup>62</sup>  
No attempt at humor will be introduced since from available evidence  
humor does not contribute to learning from educational television.<sup>63</sup>  
However, rest pauses, at which time illustrative music will be playing,  
will be introduced "since it seems quite clear that rest pauses will  
improve learning particularly when the program is relatively long."<sup>64</sup>

Search and investigation with the assistance of Mary McLaughlin,  
Film Librarian, York University, Toronto, and Dorothy Macpherson,  
Executive Director, Canadian Centre for Films on Art, Ottawa, failed to  
uncover evidence that this area in question has ever been given film or  
television treatment. The film From Every Shires Ende, 38 minutes color,  
written by Naomi Diamond and produced by Mary Kirby, employs basically  
the same technique conceived for the first section of this program. They  
tried, quite successfully, to present background material of Chaucer's  
England, the journey the pilgrims took to Canterbury, some of the hardships  
they encountered on the journey and some idea of the pilgrims themselves.  
For illustrations they turned mainly to Medieval manuscripts.

Ken McKay, Supervisor of College and Adult Programming, Ontario  
Educational Communication Authority, Toronto, said that organization re-  
frains from getting into this kind of program because of the cost involved.  
The conservative budget estimate which appears on page 84 will illustrate  
this point.

CHAPTER 3QUEM QUAERITIS - FINAL SCRIPT

MODERN MASS

MUSIC:- SANCTUS, ELECTRIC PRUNES, MASS IN  
F MINOR.

KEY OPENING CREDITS

REPRISE 6275, SIDE 2 CUT 1.VOICE OVER:

The Mass basically unchanged since the sixth century. It is quite difficult to imagine that this religious ritual played an important part in the development of drama as we know it in the Western world.

CRUCIFIX

Like the central theme of Christian worship, Western drama experienced a birth... a death... and a resurrection.

DIONYSUS

The birth of Western drama took place in Greece during the festivals in honour of the god Dionysus. These festivals featured choral dances accompanied by ecstatic hymns called dithyrambs. Together they gave

CHORAL DANCES

MASKS OF COMEDY AND  
TRAGEDY

birth to Greek drama



GREEK THEATRICAL  
PERFORMANCE

Western drama reached one of its highest  
pinacles in the Greek theatre.....

ROMAN SPECTACLE

... but Rome preferred spectacle to drama.

LIONS EATING CHRISTIANS

By the time of Ambrose and Augustine, Roman  
theatre had degenerated into a circus  
liable to make martyrs of Christians. When  
Christianity gained the necessary political  
strength it accomplished the destruction  
of the Roman stage. To this end Christian-  
ity was assisted by a strange ally.....

BARBARIAN INVADERS

the barbarian invaders. These men had  
plundered and sacked the imperial cities.  
While doing so they had also destroyed the  
great theatres.

MUSIC BC-RECORDED MUSIC OF 6 CENTURIES VOL.1

VOICE OVER:

ANIMAL TRAINERS

JUGGLERS

ACROBATS

CHURCH EXTERIOR

From the sixth to the ninth centuries the  
intolerance of Christianity kept public  
dramatic activity limited to ostracized  
bands of animal trainers, jugglers and  
acrobats. By a supreme ironic twist the  
resurrection of drama occurred within the  
most sacred place of its former bitterest  
enemy. The rebirth of drama took place

within the Christian Church itself.

MUSIC - PREFACE AND SANCTUS, HISTORY OF  
MUSIC IN SOUND, (VOL. II) RCA LM6015 SIDE 1  
EST. HOLD GO BG FOR

VOICE OVER:

ANCIENT MASS

Almost from its inception Christian worship contained many of the elements of spectacle it despised in the Roman theatre. The priests' vestments, church music and decorations shifted from solemn to festive according to the season. Voice changes to indicate change of speakers were frequently introduced into the reading of the gospel narrative. Singing was antiphonal. The ceremony was performed by a select group before a chanting genuflecting congregation.

CONCECRATION OF HOST

The events in the mass itself built to a climax in the consecration and distribution of the Sacred Host. As early as the second century Tertullian recognized the dramatic potential contained within the Mass. He suggested that the early Christians could find all the spectacle they desired in the ceremonies of the Church.

MUSIC OUT

MEDIEVAL VILLAGE WITH CHURCH  
IN THE MIDDLE

During the Dark Ages the Christian Church provided Europe with almost all of its dramatic activity.

MEDIEVAL CHURCH SHOWING  
EMPTY NAVE

Before the thirteenth century churches contained neither benches nor pews. People assembled in the church for many activities. Sometimes they congregated for religious worship.

MUSIC BG - RECORDER MUSIC OF 6 CENTURIES  
VOL. 1

VOICE OVER:

MAN WITH BEAR PERFORMING  
IN NAVE

At other times the parishoners gathered for dancing and entertainment. Visiting acrobats or a guest with a dancing bear all performed in the church. Some priests found the nave a convenient place to do their brewing or to store their corn. The Medieval church - the educational, cultural, political, entertainment and religious centre of the community - somewhat like a modern community centre.

MUSIC OUT

MEDIEVAL PRIESTS

The priest was everything to his congregation. He alone was backed by the hierarchy up to the Godhead. The church held

extreme domination over men's morals and actions. The kind of domination practiced by the Puritans during the sixteenth and seventeenth centuries was a direct inheritance from the Middle Ages.

MUSIC BG - RECORDER MUSIC OF 6 CENTURIES  
VOL. 1

VOICE OVER:

CROSS SECTION OF MEDIEVAL  
SOCIETY

Medieval society was not just a mass of peasants and farmers. There were also nobles, skilled tradesmen and professionals. But the poor greatly outnumbered the rich. Regardless of station all men had important parts to play in the society and in the divine plan. Men's lives and responsibilities might be different but they were all interrelated. Because it dominated the society, the Church had the responsibility of supplying the spiritual and physical needs of all its members. All men had responsibilities both to God and to their fellowmen. If both these responsibilities were not fulfilled it could mean eternal damnation for the soul. The poor must be taught to be content with his lot and wait for his reward in heaven. The rich to be

PEASANTS HAVING EVENING  
MEAL

RICH FEAST

generous and charitable and so store up  
greater treasures.

MUSIC - NUNC DE MITIS AND PROTECTOR NOSTER,  
HISTORY OF MUSIC IN SOUND VOL. II SIDE 1  
CUT 10 AND 11. EST GO BG FOR

DEVILS CLAIMING THE SOUL  
OF DIVES

Man must be taught to be constantly  
reminded of his responsibilities since  
the forces of evil constantly try to  
ensnare man's soul.

VOICE OVER:

PRIEST IN STUDY WITH  
BOOKS

Medieval society illiterate and super-  
stitious. Very few persons could either  
read or write. Illiteracy was not the  
exclusive domain of the poor. Even the  
rich and the nobles were in similar  
plight. All religious books were written  
in Latin by this time a foreign language  
to Western Europe. Even members of the  
educated elite - the clergy - left much  
to be desired. One priest confronted  
with in diebus illis - translation, in  
those days - thought it meant 'in the day  
of Busillis'. He was quite perplexed  
since he had never heard of Busillis.  
Another priest translating 'piscis assus' -  
broiled fish - told his fellows it meant

MEMBERS OF THE CLERGY

## ASS FISH

'ass fish'. The concept of an ass fish was quite acceptable since according to Medieval notion the ocean world was in everyway a counterpart of our own.

## CHURCH INTERIOR

Visual means played an important part in instructing man of his duties and responsibilities to God. The tradition of visual representation dating back to the catacombs, before the language of the church became foreign to the congregation.

PAINTINGS FROM THE  
CATACOMBSROMANCES QUE ARCHITECTURE  
AND ART

Now with the service of the church in Latin a greater need to appeal to the eye was created. Church art and architecture, all attempts at an ocular translation of the Latin gospels for the unlettered people.

The function of the visual arts was therefore quite different from what it is today. All the resources of Medieval art stressed moral contrasts - sin and redemption - good and evil. The subjects drawn from religion, a very familiar fund of knowledge. The meaning of the visual representations was always instantly clear - no deciphering necessary. Pictures directed the mind and the senses to knowledge which the culture

## SYMBOL REPRESENTATIONS

## ALLEGORIC REPRESENTATIONS

had evolved. The images were more than just descriptive. Some were symbolic others allegoric and Medieval man saw the world in symbolic and allegoric terms.

## THE WEIGHING OF SOULS

Visual representations reminded man that at the end of this life each soul would be weighed. A blessed state awaited the righteous but the damned faced a hideous plight. Constant reminders of the reality of heaven and hell depicted in vivid colour.

## LAST JUDGMENT TYMPANUM

Whenever he entered his parish church he was confronted by the great ghastly picture of the Last Judgment staring down in pitiless realism - powerful influences on the simple man.

## MEDIEVAL ART

The accent on visual representation became more and more important as man's religion harnessed and channeled his creative forces.

MUSIC OUT

## CHARLEMAGNE

The Carolingian renaissance inaugurated by Charlemagne profoundly affected Western Europe. The Carolingian renaissance motivated Europe's first cultural revival.

ART AND ARCHITECTURE OF  
THE CAROLINGIAN  
PERIOD

The results of the Carolingian renaissance - finer and more attractive buildings. The

Carolingian renaissance stimulated greater concern for the visual arts, poetry and history, and caused a renewal of interest in classical Rome. A rich harvest of artistic and literary works was produced.

This renaissance also affected the Christian religion causing increased splendour in every aspect of the service.

MUSIC BG - ALLELUIA: DOMINE IN VIRTUE. HIST. OF MUSIC IN SOUND SIDE 1 CUT 13

VOICE OVER:

SCENES FROM THE LIFE OF  
CHRIST

The liturgy began to be interpreted as a symbolic commemoration of the life of Christ. This new interpretation coupled with the increased awareness of the arts provided a special incentive to dramatic representation and lyrical adornment of the liturgy.

MUSIC SEQUAY. SANCTI SPIRITUS ASSIT NOBIS GRATIA - HISTORY OF MUSIC IN SOUND, VOL.II SIDE 2 CUTS 1 & 2

VOICE OVER

Musical poems were introduced to explain or to comment upon the genuine liturgical texts. These lyrical and musical embellish-



ments of established liturgical texts were called "tropes". Tropes musical additions to explain or comment on the authorized liturgy or to set the mood for the Mass of a particular feast.

#### CHOIR IN STALLS

Choirs chanted the tropes. The choirs sometimes divided into semi-choruses to simulate dialogue. The practice of troping gave birth to an independent art form, liturgical music drama. Many of the tropes contained dramatic potential but only one moved towards impersonation, the test of true drama.

#### MEDIEVAL MASS

A tenth century manuscript from St. Gall in Switzerland provides evidence of a trope being sung antiphonally before the Introit of the Mass for Easter Sunday. This trope referred to as the "Quem quaeritis trope."

#### THREE MARYS AND ANGEL AT THE TOMB

The Quem quaeritis trope tells the story of the visit by the three Marys to the sepulchre on the first Easter morning. The trope begins with the question of the angel, "Quem quaeritis in sepulchro."

'Whom seek ye in the sepulchre?'

## CHOIR IN STALL

In its earliest form the Quem quaeritis trope was sung by the choir

MUSIC - QUEM QUAERITIS, LIVEVOICE OVER

Whom seek ye in the sepulchre, O followers of Christ?

Jesus of Nazareth, who was crucified, O heavenly one.

He is not here. He has risen as he foretold. Go, announce that Christ has risen from the sepulchre.

MUSIC-RESURREXI, GREGORIAN CHANT, ARCHIVES PRODUCTION 1407 SIDE 1 CUT 1VOICE OVER:

The chanting of the Introit "Resurrexi" followed.

This simple trope was the first step towards the rebirth of Western drama.

## DISTRIBUTION OF HOST

While it remained attached to the Introit of the Easter Mass, the Quem quaeritis remained as a trope - a musical embellishment of the service. Its development was inhibited for the central rite of the Church

could not be interrupted for side issues.

No attempt at impersonation was made.

### THREE OF THE POSITIONS FOR PRAYING

During the tenth century the *Quem  
queritis* trope became the closing event  
of Easter Sunday Matins on morning prayers.  
The trope was performed immediately pre-  
ceding the singing of the *Te Deum*. In this  
new position the trope could develop into  
a drama without interrupting the sacred  
proceedings.

### CHURCH SHOWING ALTAR POP IN BOYS

Semi dramatic qualities were introduced.  
Two boys standing on the sides of the altar  
sang the parts of the angel. Three brothers  
took positions in front of the altar and  
sang the parts of the Marys. In this  
rendition the altar represented the tomb.  
The singers impersonated the angel and the  
Marys. This move to impersonation made  
the trope a very primitive drama. With  
development plays would emerge.

### POP IN BROTHERS

### THE MARYS AND THE ANGEL AT THE TOMB

The little drama preceded the singing of  
the *Te Deum*. Tradition dating from the  
Carolingian period regarded the *Te Deum*  
sung at the end of Matins as marking the  
transition between night and day. Accord-

ing to the gospels it was at daybreak that the three Marys paid their historic visit to the sepulchre.

#### ALTAR SHOWING CRUCIFIX

The development of the dramatic potential of the Quem quaeritis was encouraged by a symbolic resurrection ceremony firmly established in connection with Easter matins. This ceremony originally consisted of taking the crucifix after its veneration on Good Friday, laying it away beneath the altar, and raising it again on Easter morning. A Sacred Host was sometimes buried along with the Crucifix.

#### MEDIEVAL ALTAR

The ritual grew in magnificence. The hollowed place beneath the altar became less appropriate for the purpose.

Temporary sepulchres were constructed of wood and placed on a table along the north wall of the chancel. Later permanent sepulchres were constructed within the

#### EASTER SEPULCHRES

arched recesses of the north chancel wall. The Easter sepulchre became the permanent set for the Quem quaeritis which was now performed as a musical drama called

"Visitatio Sepulchri" - The Visit to the

Sepulchre.

MUSIC OUT

SEPULCHRE

The first record of Medieval drama, the first true drama since the fall of Rome, is found in the Regularis Concordia compiled by St. Ethelwold in England during the tenth century. The text contains these specific directions to the performers.

SET

ENTER ANGEL

While the third and final lesson of Matins is being chanted, one brother holding a palm leaf should enter as if to take part in the service. Let him approach the sepulchre unnoticed and there sit quietly. During the singing

ENTER MARYS

of the final responsory three other brothers holding thuribles with incense in their hands should slowly approach the sepulchre as though searching for some-

ANGEL

thing. This is done in imitation of the

MARYS

angel seated at the tomb and the women coming with spices to anoint the body of

ANGEL & MARYS

Jesus. When the one seated sees the other three wandering about as though searching for something let him begin to sing:

MUSIC - VISITATIO SEPULCHRI - LIVE

ANGEL AND MARYS

In this production all the actors were clergymen. The parts of women being played by men. This practice of men playing the role of women persisted and reached its peak in the Elizabethan drama.

MARYS

THURIBBLE

Stage props - articles used in divine worship. The costumes - priests vestments.

ANGEL &amp; MARYS

CHARTRES CATHEDRAL

The play developed in a manner peculiar to the Middle Ages. Medieval cathedrals were built piecemeal. Construction continued over long periods. Different architects were employed and each generation added something to the cathedral. The edifice was never finished. It could always be embroidered.

ANGEL &amp; MARYS

In a similar manner the Visitatio Sepulchri grew by the addition of different units. The development of the Quem quaeritis trope into a drama depicting the visit of the three Marys to the sepulchre comprises the First Stage.

The Second Stage features Peter and John

ENTER JOHN  
ENTER PETER

in a race to the tomb to confirm that Christ had indeed arisen.

Two clerical actors, one old and the other young, raced the length of the church. Peter carried a symbolic key, while John held a palm leaf.

CHRIST

The Third Stage - the Hortulanus Scene, was added during the twelfth century.

This scene featured the risen Christ as a speaking character conversing with Mary Magdalen.

SOLDIERS

Other parts were also added - soldiers guarding the tomb, and a comic scene in which merchants sold spices to the three Marys.

MERCHANTS

SOLDIERS GETTING SLEEPY

This Medieval practice of adding units to existing plays eventually led to the creation of elaborate dramas.

SET

From the outset of its development the condition of its performance dictated the convention of the multiple stage.

Places close together had to be accepted

MERCHANTS

SOLDIERS LIE DOWN

ANGEL ENTERS

as being far apart: the spice merchants  
in Jerusalem - the soldiers at the tomb.

The success of the dramatization of the  
Easter story led to other biblical events  
receiving similar treatment. The Nativity -

MUSIC BG - VISITATIO SEPULCHRI LIVE

Adam and Eve - the Wise and Foolish Virgins -  
Daniel and the lions.

MUSIC UP

The primary purpose of Medieval liturgical  
drama was to show man the path to redemption.  
It did so by teaching through the eye and  
the ear. It developed as a practical  
solution to the problem of bringing  
religion to an unlettered populace unable  
to understand Latin, the language of the  
Church. The ocular translation of the  
Gospels which began in the plastic arts -  
painting and sculpture - reached its climax  
in the drama.

Western drama was born in Greece during  
the ceremonies held in honour of the god  
Dionysus. After its death during the

CRUCIFIX



Dark Ages, drama was reborn out of the rituals performed during Holy Week in honor of the death, burial and resurrection of Christ.

ALTAR

MUSIC TE DEUM

KEY WIPE CREDITS

CHAPTER 4TEACHER'S NOTES

PROGRAM TITLE : QUEM QUÆRITIS (Whom Seek Ye?).  
PROGRAM LENGTH : 29 minutes 27 seconds  
GRADE LEVEL : Senior High School, C.E.G.E.P., University and Adult.  
SUBJECT AREA : Drama, English Art and Religion.

OBJECTIVES :

The program aims to:

1. Trace the development of the Medieval drama from its beginning in ritual to the point where it could be identified as an independent art form.
2. To show how the Medieval society used the visual arts as the medium for instruction and education.
3. To provide greater understanding of the Medieval society.
4. To provide the necessary background to a greater understanding of the development and the importance of the Miracle and Mystery plays.

5. To use the resources of television to assist students to bridge the cultural gap between modern and medieval sensibility.
6. To motivate students into using the visual arts to express their ideas, emotions and feelings.

#### UTILIZATION:

The program should be viewed prior to a consideration of the Miracle and Mystery plays. Students should have already covered the origin and development of drama in Greece and Rome. Non-Roman Catholic students would need some preliminary study of the early history of the Church, its dominant place in medieval life, its basic dogmas and rituals. It would be very helpful if non-Roman Catholic students attended the celebration of the Mass prior to viewing the program.

#### SUMMARY:

The program opens with highlights of a modern Mass to illustrate the dramatic potential contained within this ritual. A brief statement is then made about the origin of Western drama in Greece and of its decay at the hands of the early Christians after the death of the Roman stage.

The position of the Church in the Medieval society, the importance of the priests, the literacy rate, the importance of visual representations in the education process, some of the ways medieval man viewed the world and a cross section of medieval society are all illustrated through the use of medieval art and architecture.

The art and architecture of the Carolingian period illustrate the results of Europe's first cultural renaissance. The emphasis is on the effects that this revival had on the Christian religious worship.

Tropes are defined. The stages of the development of the Quem quaeritis trope into a primitive liturgical drama are illustrated.

Finally, live actors reenact the First Stage of the Visitatio Sepulchri. Other actors illustrate the development of the Second and Third Stages.

Gregorian Chant is used to illustrate the development of religious music from plain song to the tropes. Two renditions of Sanctus, one modern the other Gregorian, are included for a comparison of the difference in renditions. Some secular music is also included.

#### SUGGESTIONS FOR FOLLOW UP:

1. Discuss the difference between ritual and drama.
2. Discuss the reasons for religious ritual providing the incentive for both the birth and rebirth of Western drama.
3. Compare and contrast the Greek and liturgical dramas.
4. Illustrate troping by using any of the children game-songs in which one group asks a question in song and another group answers in kind.
5. Discuss the features of the Miracle and Mystery plays which had their origins in liturgical music drama: multiple stage, the exclusive use of male actors, religious subject of the plays, the lengthening of the plays by the addition of new units.

6. Discuss the significance and importance of allegory and symbolism.
7. Discuss the responsibility of the artist both in the Medieval society and our own.
8. Discuss the importance of the arts in the education system of the Middle Ages and our own education system.
9. Stage an English version of the Queen quæritis. Script and detailed stage directions can be found on page
10. Using the Gospels' narratives as source material, prepare a script for the comic scene in which the Three Marys bought their spice from the merchants. Stage this scene.
11. Draw or discuss the images that might be included in a symbolic picture of a scene from the after-life as conceived by believers in the Middle Ages. Draw or discuss the images that might be included in a poster for use today, illustrating symbolically the dangers to health of smoking, the harmful effects of excessive use of drugs, the dangers of pollution, honesty in high places, peace and love.
12. Examine television programs, feature films and stage plays to ascertain to what extent they attempt to preserve and to perpetuate existing cultural values.

## CHAPTER 5

### FIELD EVALUATION

The program was tested on three groups, two Grade 13 classes and a small group of university students involved in a television production project. The groups did not receive any special preparation prior to viewing the program. This was done to obtain feedback on the areas which needed special emphasis in the Teacher's Guide.

The first Grade 13 class was comprised of students who had been introduced to the development of drama in earlier grades. At the time of testing they were in the middle of an English Course.

The Second Grade 13 class was better equipped. The class was studying drama. They had only recently completed the study of Medieval drama.

The university group has a definite interest in drama. They were involved in the production of a program designed to improve their skills in the areas of research and writing for television and film, and television and film production.

The questionnaire administered was based on one used by the Ontario

Education Communication Authority for the testing of some of its television programs. The original questionnaire had only recently been used by OECA to test the first in a series of programs designed as the medium of instruction for a first year university credit course. Elements in the programs have been changed as a result of the feedback gained from the questionnaire.

Question 1.

In your opinion what did this program intend to communicate?  
What was its message?

Group 1.

The birth of modern art, theatre, drama.

Modern theatre originated in Greece but was reborn during the Middle ages.

The growth of drama during the Middle Ages.

Western drama in the Middle Ages, Its birth, death and resurrection.

The life of the Medieval Catholics.

The Church served a purpose other than communicating religion.  
It was responsible for the emergence of drama.

The growth of drama through the Catholic Church.

The development of drama through the Church and in particular through the Mass.

The development of drama during the Medieval period. Drama depended a lot on the church.

The Church started the formation of drama. The development of drama throughout the ages.

The origin of Medieval art history as observed mainly through the Roman Catholic Mass.

The development in the rebirth of Western drama through the Roman Catholic Church service.

The origin of plays.

The idea of drama originating with religion.

The origin of drama. Drama originated through the Church - religion was the basic way of life for the people.

How drama began in Medieval days through the Church.

Drama originated with the Church.

The growth of drama in the Medieval days.

To show how drama began and how it developed through the Church.

The progress of drama through the ages and its involvement with the Church.

How drama began and how it developed during the Medieval days.

The development of Greek drama from the early years. It showed that the Church affected this development.

The development of Medieval drama. It tried to show that it was related to the Church Mass.

#### Group 2:

A view of drama during the Medieval era which clarifies a link in the development of modern drama.

Medieval drama

The effects of religion on drama

The effect of religion on drama.

The origins of drama and its development through the services of



the Catholic Church.

Religion played a great part in drama. Drama has a long history. It has gone through many changes and many battles.

It told us the origin of drama and tried to say how it has progressed from the time of ancient Greece.

The history, or one part of it, of the origin of drama.

Medieval drama.

How drama started as a Church social.

The religious effects during the Middle Ages on the development of primitive drama.

How drama originated and to show the art of the Middle Ages.

To show how drama is related to religion and how plays and drama evolved from it.

How drama was revived through religion.

Origins of drama.

The Birth, death and resurrection of drama.

The old means of performing plays.

The origin of drama. How the Christians influenced drama. Medieval art.

### GROUP 3.

Development of drama out of Medieval liturgy or more exactly the Quem quaeritis trope.

That the rituals and customs of the church played a great part in the development of Western drama. The development of drama in respect to the Church.

The development of drama - its origins in the Church.

A brief history of the evolution of drama in the church.

Intention is to show the development of religious rites and symbols into beginnings of drama - to show original purposes - communicating religious myths, ethics to large uneducated audience.

### Question 2

Was the program successful in communicating its message? Did it fulfil its intent?

	Yes	No	Uncertain
Group 1	14	5	4
Group 2	13	2	4
Group 3	5	-	-

### Question 3

What, if anything did you particularly like about the program?

#### Group 1

The sound track was good and so was the explanation of the development of drama conveyed to the general public.

The music.

I enjoyed the music.

The background music and the art.

The music and the art forms.

The use of actors

The priests performing The Visit to the Sepulchre.

The music at the beginning seemed particularly suitable. The intro seemed necessary for anyone not Roman Catholic.

The beginning was good and so was the Medieval background music.

Nothing.

The music

Waste of class time.

The musical aspect of the program. The various scenes were good too.

The whole thing.

Music was effective. Explained Latin.

The music particularly at the beginning.

There was a noticeable progression from the beginning of drama through the different periods.

The technical aspects. The filming and sound recording. Very well done.

I enjoyed the music, a few scenes when the students were acting.

The music at the introduction. The music during the program and the speaker's voice had a good combined effect.

The music and art forms were effective.

Group 2:

The music sounded Medieval which brought out the mood of the time. The variety of camera shots were also quite good.

The art work.

It was educational.

Variety in the filming.

Good concise narrative on the development of drama.

It gave us some historical facts.

The way the Greek drama was explained. It held my interest.

The use of the actors on stage to show how the one drama evolved through several changes.

Well directed, good art work.

I didn't like it, but the content was good.

The program was well executed. It conveyed its basic message and was entertaining as well as informative.

The way in which it was filmed. The narrator was very clear in his speaking.

The camera work and some of the scenes.

Well produced. Content was excellent.

Greek and Roman era.

The Singing in the program was excellent.

The Churches, how they operated in the old days.

The background history and costumes were good.

### Group 3

Program was very relaxing to watch. Background singing was very appropriate.

The pacing of the program was fairly good, that is to say, it did not drag enough for a state of unconsciousness to settle in. The visuals always seemed to explain the point, or maybe just clarify the point, that the audio was making.

Pictures of priests hoeing and with crosses in ceremony excellent: both highly artistic and informative. Other slides were effective and well chosen. The Latin singing was translated as it progressed in part one; I found this enjoyable and educational. Cutting in the middle of the film improves immeasurably from the beginning.

The staged play was particularly enjoyable. It was a change from the stills. It was very informative.

Ability to get sense of action from the slides. The introduction and development were good.

Question 4:

What if anything did you particularly dislike about the program?

Group 1:

The stressing of the Church activity.

The ending was too long and parts of it were pure repetition i.e.

Quem quaeritis.

It was too long and the latin songs seemed to be repeated.

The men singing in the program and many of the illustrations were too phony looking.

The pictures of the art forms.

The narrator did not express the comments well. His voice did not seem well controlled.

It tended to deal too much with the development of the church. Less detail with the progression of the church, but more emphasis on the progression relevant to drama would seem more consistent with the aim of the program.

It was boring. Too much dialogue, could be the narrator's voice. Too much emphasis on church and not on other factors.

It was boring.

The play portrayed by your fellow classmates was somewhat weak.

Black and white television.

The religious backing.

The voice of the narrator. He spoke too fast and at times the music was louder than his voice.

The cold songs.

Too long. Didn't understand some parts.

The ending was too long and dull.

I was not particularly interested in the topic and therefore did not care for the program.

I did not like the entire topic and this is possibly why it made the whole program boring.

The length.

The singing of the actors was too drawn out.

Group 2:

Much of the church was not necessary especially the Easter play.

The language and words seemed to be too hard for me to understand.

It got a bit boring in some spots.

The amount of camera zooms and the length of the live acting.

The latin segments too long.

The songs should have been cut in half so that there would be room for more information.

There was too much singing, it was getting boring.

The language used was hard to understand most of the time

The way it was brought to us was boring, too scientific, like you were trying to make us memorize rather than learn. It was too long.

The over emphasis on dramatic art work.

It got boring, maybe because it was too long.

Seemed a little long.

It was boring.

Things could have been more real life.

The guys singing reminded me of the choir, because I dislike anything I can't understand, because I don't know its meaning.

It has very little meaning to me. I have very little knowledge of its content.

The singing in latin. A little is O.K., just to show what it is like but it went on and on and on.

Group 3:

Perhaps too many shots of church facade-sculpture with camera dollyng back - is it possible to be more compact?

The scene in which the students performed looked rather amateurish. I could hear a voice in the background, director, I presume, that became slightly annoying after a while.

The announcer was rather poor in his pronunciation and at times he also tended to swallow his words at the end of sentences. There was a rather jerky zoom work and cutting at the beginning of the film.

Too much information and the continuous use of stills became rather tedious. The picture seemed to be rather shaky and the continuity rather choppy.

At some points audio pauses too long, the silence didn't seem quite right. It stopped too suddenly. Sometimes the audio drifted off topic.

Question 5:

Do you think the amount of information conveyed was:

	Group 1	Group 2	Group 3
Too much	3	7	1
About right	16	10	4

Too small

4

2

-

Question 6:

Please describe your general impressions of the presentation or format of this program, by placing an 'X' in the appropriate box between the word pairs, depending on how you feel about what you just saw.

		Group 1	Group 2	Group 3	Total
Worthwhile watching	10	2	1	-	3
	9	-	3	1	4
	8	2	7	2	11
	7	5	3	2	10
	6	5	1	-	6
	5	-	3	-	3
	4	3	1	-	4
	3	1	-	-	1
	2	-	-	-	-
	1	5	-	-	5
Not worthwhile watching					
Average		5.2	7.3	7.8	
Entertaining	10	-	-	-	-
	9	-	-	-	-
	8	2	2	1	5
	7	1	3	1	5
	6	4	3	1	8
	5	3	2	1	6
	4	3	1	-	4
	3	1	1	1	3
	2	3	5	-	8
	1	6	2	-	8
Not entertaining					
Average		3.9	4.4	5.9	



		Group 1	Group 2	Group 3	Total
High educational value	10	1	4	1	6
	9	3	5	-	8
	8	3	1	1	5
	7	3	3	3	9
	6	2	2	-	4
	5	7	2	-	9
	4	2	2	-	4
	3	1	-	-	1
	2	1	-	-	1
Low educational value	1	1	-	-	1
Average		6.5	7.6	7.8	
Exciting	10	1	-	-	1
	9	-	-	-	-
	8	-	1	1	2
	7	1	-	1	2
	6	4	3	2	9
	5	6	3	-	9
	4	3	3	1	7
	3	3	3	-	6
	2	1	-	-	1
Dull	1	4	5	-	9
Average		4.7	4.3	6.2	
Mature	10	6	8	-	14
	9	6	6	1	13
	8	5	2	2	9
	7	2	1	2	5
	6	1	1	-	2
	5	1	-	-	1
	4	1	-	-	1
	3	-	1	-	1
	2	-	-	-	-
Childish	1	1	-	-	1

Average		8.0	8.9	7.8	
		Group 1	Group 2	Group 3	Total
Brilliant	10	-	-	-	-
	9	-	1	-	1
	8	3	3	1	7
	7	2	8	2	12
	6	1	4	2	7
	5	8	1	-	9
	4	5	2	-	7
	3	1	-	-	1
	2	1	-	-	1
Mediocre	1	2	-	-	2
Average		4.9	6.6	6.1	
Effective	10	1	-	-	1
	9	-	2	3	5
	8	5	7	1	13
	7	4	1	1	6
	6	4	7	-	11
	5	1	-	-	1
	4	1	1	-	2
	3	1	2	-	3
	2	1	-	-	1
Ineffective	1	5	-	-	5
Average		5.3	6.8	8.5	

Question 7:

What would you like to see changed? How could this program be improved.

Group 1:

I would like to see other developments of this era.

The program should be in color. In this way we could see more

detail in the church and the apparel of the clergy.

Should be done in colour so that you could see the art work better.

Should be in colour because the art work was superb. It was also too long.

The use of different illustrations. Get a different narrator with a much deeper voice. This would keep the audience more interested in the show. The scene with the men was meaningless.

More portrayal by actors would be a great improvement as it would increase the effectiveness. A new narrator is needed.

By getting a new narrator. The film was quite comprehensive, but it ended much too abruptly giving the impression that there is a sequel. A lot of studio noise and inaccurate switching.

More examples of drama. Show how drama influenced rather than how it was influenced.

Made more interesting. More life and action and less dialogue.

The film appeared to be somewhat rushed in its presentation to the viewers. The guy who sat off in front of the three Marys did not mouth the words in unison to the music. He appeared distracted, nervous and fidgety. The content was okay.

Much shorter. The same information could be conveyed in less time.

The religion in it was crap.

- By using different examples

Too long. Colour would be better.

Should be in colour.

Less material covered and a little change out of the continuous

mediocrity of the movie.

Colour would improve visual effects and make it more interesting. I felt it should have been shorter.

It would have been better in colour. Especially if the churches had stained glass windows and ornaments. It would really be eye catching.

Don't draw out the singing while the actors show the forms of drama. The latin is not understandable and boring.

Group 2:

I think that if some of the singing in latin were cut out it would be better. A little singing in the skit would be better. It got a little boring at that part, otherwise it was quite good. Maybe a little English rather than all latin. This might make it more interesting and understandable.

A wider view of the times. It is OK for the people studying this particular field. For somebody with very little knowledge it would be useless.

More action somehow because in some spots it becomes a bit slow, however, it is still quite informative.

Translate the latin to English for most students do not understand latin. The program was rather dull especially the resurrection of drama.

Stress the effects on drama today by giving examples of drama today.

It got boring because I think it was too long. I personally did not know anything about the words used in the church or any rituals performed in a mass, therefore this is one reason why I think it was boring to me.

Perhaps a more detailed explanation of the representations of the priests during the miracle plays. I feel that the film was very well done based on an interesting thesis and very educational. However, I also felt that the usage of dramatic art work backing up the narrative was somewhat over emphasized. I felt that a cross section of all forms of art would give an idea of the peasant and his attitude, to whom these clerical plays were directed.

Shortened - including the singing. Easier language. Excellent filming, good collection of art and buildings.

Go into comedy. Talk about early playwrights. Cut a little of the singing. It was overemphasized. This is excellent material for a theatre arts course.

Less singing, more talking.

More connection to drama less religion.

I don't think there should be so much singing. It makes the film dull. Otherwise the film would be very good.

If the program is discussed in class and some of the points clarified and commented upon, the film would be quite beneficial. But if it is only seen and not discussed the students wont be able to get as much out of it.

Group 3:

More use of film, i.e. motion, and a general editing of the narrative. Too much information.

The students' scene should be made to look more realistic.

Didn't think the live action was well done.

Camera not held steadily at beginning - lost focus a few times too, e.g. on cross. Repetition of word "constantly" too close together -

redundant. 'In diebus illis' should not be broken in half on screen. Charlemagne, quem quaeritis, dicentes, Dionysus - mispronounced. Voice harsh, announcer-like, might have been better if a deeper voice had been used - lends Medieval type atmosphere. Priests singing while pictures of nuns singing were shown were inappropriate. Needed explanation re Introit, matins.... Lips not in sync with live performers. Should be more still slides at beginning - too much repetition of fast zooming in and out. Perhaps a little more time spent on slides of complicated or worn carvings.

Evaluations of the program were made by Mr. P. F. Nixon, English Teacher, Crestview Centennial Summer School; Mr. J. Freedman, Assistant Head, English, Bathurst Heights High School; Mr. D. S. Mercer, Lecturer, Music and Fine Arts, York University; and Miss. M. McLaughlin, Film Librarian, York University, formerly Film Librarian, National Film Board, New York Office. They rated the program on a zero to ten scale in six categories. The score in the first category is multiplied by a factor of five.

		NIXON	FREEDMAN	MERCER	McLAUGHLIN	AVERAGE
OVERALL IMPRESSION (circle and multiply by 5)						
Poor	Fair	Good	Excellent			
012	345	678	910	35	30	45
				35	35	7.5
REALIZATION OF PURPOSE						
		9	7	9	8	7.25
SUITABILITY FOR INTENDED AUDIENCE						
		7	6	9	8	8.25
QUALITY OF SCRIPT (conception, unity, imagination, terminology)						
		6	8	9	7	7.5
QUALITY OF VISUALS (camera work, lighting, animation, titling, editing, etc.)						
		4	8	10	7	7.0
QUALITY OF SOUND (commentary, dialogue, music, natural sounds, etc.)						
		6	3	8	7	6.0
TOTAL (out of 100)						
		67	62	90	71	72.5

The feedback from the viewers has indicated that some changes might improve the effectiveness of the program. Because of this, alterations would be made if this production were again to be attempted. The same basic developmental structure would be used since in the vast majority of cases it was thought to have been very effective.

A few lines in the script would, however be removed or altered. The line "The extreme domination practiced by the Puritans during the sixteenth centuries was a direct inheritance from the "Middle Ages", would be removed since it is irrelevant to the central theme. In the sentence, "The poor must be taught to be contented with his lot," the word "his" would be changed to "their". Also the more acceptable pronunciation of "Charlemagne," "Carolingian", and "antiphonally" would be used.

Although a significant percentage of the students and two out of three of the teachers who saw the program felt that too much information was included, none of the areas covered in the program would be omitted. Teachers should first preview the program before using it in the classroom. They could then direct the students to the areas of the program to which special attention should be paid. Also, the program was not designed for public broadcast but for inhouse use. In this situation the student should be able to view the program a number of times if need be.

Although the lack of references to the sources of the visuals was applauded, and the positive value of the omission of direct explanation of the visuals was noted, there is at least one occasion when the omission of the latter was a definite mistake. Symbolism and allegory were very important in the Middle Ages. The significance and meaning of these visual representations are not immediately clear to viewers today. At least one



of the symbolic and one of the allegoric representations shown should have been deciphered. This deciphering need not be done in detail but it should have been done to give the student some insight into the meanings of these representations.

One of the aims of the program is to introduce the student to some of the artwork of the Middle Ages. To do this more effectively, the visuals should be displayed for a longer period of time. To accomplish this, all the artwork from the Gothic period would be omitted except where they are absolutely necessary. This would allow more screen time for the art works of the earlier periods.

The pace of the first part of the program would be decreased if the visuals were displayed for a longer period of time. This reduction in pace of the first part would be more in keeping with the pace of the live section. The result would be a more uniform pacing of the entire program.

The live section itself, came in for both praise and criticism. It became clear from the feedback that some alteration of this section is needed.

One option available is the removal of the entire live section and to replace it with relevant artworks. For example, paintings and sculptures of the Marys at the tomb could be displayed while the Visitation Sepulchre is being explained. This would not eliminate the problem of mic'ing and lip synchronization, but also keep the entire program in one style. Animation or some of the art work of the period could be used to illustrate the stages of development of the drama. This approach would also eliminate the necessity of building a set, renting costumes and

employing actors.

The other option is to retain the live section but make it more effective. To accomplish this the acting area would be enlarged. This would allow for better placing of the characters. The actors themselves would learn and sing the latin lines. This would remove the annoying lack of lip synchronization which now exists in the live section of the program.

The appearance of Christ would remain basically the same. He would pop in but his size would be similar to that of the other characters. One of the Marys would turn to him and acknowledge his appearance.

The pace of the entire section would be increased by the use of quicker cutting and the inclusion of more cut-away shots. More liberty would be taken. The action would be less stylized and more animated. The performers would react to the words they sing. While the angel sings, "Non est hic..." he would display the bare altar cloths lying in the sepulchre. The Marys would be sorrowful when they sing "iesum Nazarenum crucifixum...", but would react joyfully on the line, "Alleluia, resurrexi dominum...".

Instead of using the closest approximation to Medieval priests' vestments, authentic representations of the Medieval alb and cope would be made. More emphasis would be placed on authenticity in costuming.

If the live section could receive the type of treatment outlined it would be more effective. This section is desirable since it gives life to an otherwise dead program. The use of actors also underline the fact that these simple dramas were enacted by the clergy during the services. The live section also underlines the fact that the program is dealing with

the rebirth of drama and not just a display of the plastic arts. However, if the scene cannot be done well it is better not done at all.

CHAPTER 6.PRODUCTION INFORMATION

## Technical requirements:

- 1 Studio
- 1 Rear screen
- 3 Marconi Mark V Cameras, one with close-up lens attachment
- 1 Black backdrop
- 1 Super 8 telecine chain - Eumig Mark S-709 projector with  
modification for synchronization
- 1 Ampex VR1200 video tape recorder
- 1 Ampex VR1200 "Special Compact" video tape recorder
- 3 Audio tape recorders
- 2 Turntables
- 1 Announce booth
- 1 Kodak Carousel slide projector with an f3.5 5" lens
- 1 Projection table
- 1 Bolex 160 Macrozoom Super 8 camera
- 1 Minolta Autopak-8D6 Super 8 camera with close-up lens attachments

1 Tripod

Set:

Interior of Medieval Church with Easter Sepulchre

2 Benches

Costumes:

12 Medieval Priests' vestments

Properties:

1 Thurible

1 Key

2 Palm Leaves

The program was assembled in two main sections. The first eighteen and a half minutes where the visuals are mainly stills, and the second eleven minutes mainly comprised of live studio action.

The film for the opening scene was shot at the Chapel at Loyola College using a Minolta Autopak-8D6 Super 8 camera. The film stock was Tri-X.

The photographs, which comprised most of the visual material for this section, were copied from books directly on to super 8 film. The shooting was done at Sir George Williams University using a Minolta Autopak-8D6 camera with close-up lens attachments. The camera along with the accessories were borrowed from McGill University. The close-up attachments were not those for the camera provided. They, therefore had to be attached by using masking tape. This created difficulty in focussing when working

within three inches from the page.

Retakes were done at York University using a Bolex 160 Macrozoom camera.

Neither camera had the facility for in-camera fades or dissolves to be done. As far as possible the pictures were copied in the order that they were going to appear in the program to keep the number of splices needed to a minimum.

The film was edited at York University and at my home.

When the film was successfully edited, the graphics, supers and opening credits were made. These, along with the film, were transferred to two inch video tape.

Some of the studio facilities were needed to effect this transfer. They were two Marconi Mark V cameras, one with close-up lens attachment, the Ampex PV1200 "Special Compact" video tape recorder with Editor, two graphics stands and the Production control area. The personnel needed to assist in the transfer were one camera operator, who set up the shots on both cameras, and one VTR operator.

After the visuals for the first section had been transferred to video tape, the music needed was timed and recorded on audio tape. The music was then fed to the announcer on headset, who read the commentary while viewing a playback of the video tape. No assistance was needed for this operation.

With the music and commentary on separate audio tapes, it was time to marry them to the visuals on video tape. The assistance of the audio and VTR operators was needed for this task. When this was done the first

part of the program was complete.

The set had to be constructed before the second section could be attempted. A slide of the altar of a small medieval church was projected on a rear screen. This formed the back of the set. Six flats (4' x 10') were each covered with sheets of cardboard. These were then used to construct the two slides of the church, three flats for each side. The graphic artist designed the set and assisted in its construction, constructed and painted the Easter Sepulchre and indicated what colour paint should be used and how it should be applied to achieve the desired effect.

After the construction of the set, a date was set for the production of the second section, the closing eleven minutes. A full crew and actors were needed for the production of this section.

Costumes were obtained free from the Poculi Ludique Societas on the condition that they be cleaned before being returned to the Societas. The palm leaves were made from construction paper and the key cut from ply wood.

In order that the slide on the rear screen might show up as clearly as possible, the set was lit at twenty-five footcandles.

The second section was recorded on a separate tape and later edited onto the first section.

The taping of the section was accomplished in a relatively short period of time. Between nine and ten fifteen, the actors were shown what was required of them and the camera operators had a rehearsal. From ten thirty until eleven thirty the singers recorded their piece while the actors got into costumes. Technical adjustments were made during this period.

When the production started, an attempt was made to feed the pre-recorded commentary down to the floor and have the actors take their cues from the narration. By one o'clock it became quite evident that the actors were unable to work to the pre-recorded commentary. Lunch was taken. At one forty-five the cast and crew reassembled. The announcer was put into the booth and the section was recorded live onto tape. By two forty-five two takes were recorded. These were later edited to form the final version.

Extraneous audio, the director's instructions, leaked onto the video tape during the taping of the live section. This happened because the announcer wanted to hear the director at all times and asked that his intercom be left open. The microphone picked up the director's voice being received by the announcer through his headset.

In parts of the first section there are momentary jiggles of the picture. These occur at the places where the splices in the film went through the projector gate. The jiggle could have been avoided if the budget allowed for a release print of the film.

All film was shot to be projected at twenty four frames per second. This is the normal speed demanded by the Super 8 projector modified for synchronization.

The completed program is an edited master. It is stored on a Scotch 400 series video tape. It is a high band mono recording. The master is housed in York University's Video Tape Library. Reliable copies of the program can be made in any of the one-inch formats.



AN OUTLINE OF THE MASS 65

## I The Preparation

1. Introit\*
2. Kyrie eleison
3. Gloria in excelsis
4. Collect, or Prayer\*
5. Epistle\*
6. Gradual\*
7. Alleluia or Tract\*
8. Sequence\*
9. Gospel\*
10. Creed

## II The Oblation

11. Offertory\*
12. Prayers at the Offering of Bread and Wine
13. Prayers at the General Censing
14. Psalm XXV
15. Prayer of Oblation
16. Prayer of Acceptance
17. Secret\*

## III The Consecration

18. Preface\*
19. Sanctus
20. The Canon
  - a. Prayers preceding the Consecration
  - b. The Consecration
  - c. Prayers following the Consecration

## IV The Communion

21. Pater Noster
22. Prayers at the Fraction and the Commingling
23. Agnus Dei
24. Kiss of Peace
25. Prayers at the Communion of the Celebrant
26. Ablution
27. Communion\*
28. Postcommunion\*

## V The Dismissal

29. Ite, missa est

\*Indicates sections variable in their texts from day to day  
in accordance with the nature of the feast.

GLOSSARY

- Acolyte - a person outside the priesthood, usually a young boy, whose duty it is to light and carry the candles at Mass and to assist the officiating priest.
- Antiphon - a musical response usually made by one side of the choir to the other in a chant; alternate singing or chanting.
- Catacomb - a subterranean cemetery consisting of galleries or passages with side recesses for tombs.
- Celebrant - the officiating priest at the celebration of the Mass.
- Dithyramb - a kind of lyrical poetry or choric hymn in honour of Dionysus, usually sung by revelers to a flute accompaniment.
- Genuflect - to bend the knee, as in worship.
- Gregorian Chant - the ancient chant melody of the Catholic church service.
- Introit - a Psalm sung by the choir as the priest approaches the altar to celebrate the Mass.
- Liturgy - the public rites and services of the Christian Church especially as found in ceremonials, missals, rituals.
- Mass - the sequence of prayers and ceremonies constituting the commemorative sacrifice of the Body and Blood of Christ under the appearances of bread and wine.
- Matins - a solemn choral service usually sung between midnight and dawn.
- Melismatic - the singing of one syllable to a number of notes.
- Nave - the body of the Church from the inner door to the choir or chancel.

- Quem quaeritis - the Easter Introit trope of the Middle Ages derived from the Gospels account of the visit to Christ's tomb by the three Marys.
- Sacred Host - the wafer or bread after consecration
- Sequence - an amplification of the Alleluia developed during the Middle Ages.
- Te Deum - an ancient and celebrated Christian hymn of unknown authorship. It forms part of the daily matins of the Roman Catholic breviary.
- Thurible - a censer; a covered incense burner swung on chains during a religious service.
- Thurifer - the person who carries the incense burner during a religious service.
- Trope - a phrase, sentence or clause, with which the sung parts of the Mass were paraphrased in the Middle Ages.
- Veneration - to pay homage to by an act of worship.

CREDITSOpening Credits

1. Quem Quaeritis.
2. Written and produced by Fred Thornhill.
3. Advisors, Douglass Burns Clarke, Professor of Fine Arts,  
Sir George Williams University.
4. and, T.S. Allan, Special Lecturer, Sir George Williams University.
5. Consultant, Father William Browne, Associate Professor of Theology,  
Loyola College.

Closing Credits

1. Quem Quaeritis.
2. Director : Fred Thornhill.
3. Narrator, David A. Homer.
4. Script Assistant, Gloria Mc Phie.
5. Switcher, Ken Kline.
6. Camera, Paul Leyton, Mike O'Gorman, David Stringer.
7. Floor Director, Steve Smith.
8. VTR, Wilf Giovanella, David Stringer.
9. Set, Harriet Millstone.
10. Technical Producer, Frank Gadjemski.
11. Lighting, David Stringer.
12. Film and Graphics, Fred Thornhill.
13. Costumes Courtesy Poculi Ludique Societas, Wardrobe mistress,  
Martha Mary Keffer.
14. Produced through the facilities of York University Television.
15. For Sir George Williams University.

PRODUCTION BUDGET

1	only	two inch Video tape	No Charge
1	only	One inch Video tape	No Charge
4	rolls	Audio tape	No Charge
4	only	Slides	No Charge
30	only	Graphic Cards	No Charge
1	roll	Corrugated cardboard	No Charge
2	pints	Black Paint	No Charge
1	pint	Red Paint	No Charge
1	pint	Brown Paint	No Charge
1	pint	Orange Paint	No Charge
12	only	Costumes	No Charge
1	only	Thurible	No Charge
4	sheets	Letraset	No Charge
6	only	Photographs	No Charge
4	only	Photoflood Lamps	No Charge
2	rolls	Masking Tape	No Charge
3	sheets	Letraset	7.09
13	rolls	Super 8 Plus X film	55.19
2	rolls	Super 8 Tri X Film	9.08
15	rolls	super 8 Film processing	29.96
1	roll	Audio Tape	5.61
3	only	Batteries	1.14
1	Bottle	Film Cement	1.10
12	only	Costumes cleaning	24.00
1	only	I.V.C. Video Tape	45.00
		Taxi Fares	4.40
		Miscellaneous	5.00
TOTAL:-			<u>187.57</u>

PROFESSIONAL PRODUCTION BUDGET

<u>DESCRIPTION</u>	<u>UNIT</u>	<u>RATE</u>	<u>ESTIMATE</u>
Producer/Director	1	open	\$0400.00
Writer/Researcher	1	open	0600.00
Consultants	3	open	1300.00
Unit Manager	1	\$150.00/wk.	0150.00
TOTAL:-			2050.00 - 2450.00
<u>FILM CREW</u>			
Cameraman	1	\$60/day	0060.00
Gaffer	1	75/day	0075.00
Asst. Cameraman	1	56/day	0056.00
TOTAL:-			0191.00 - 0191.00
<u>VTR CREW</u>			
Lighting Director	1	\$56/day	0056.00
Lighting Tech.	1	44/day	0044.00
Floor Director	1	44/day	0044.00
Crew Chief	1	44/day	0044.00
Stagehands	3	38/day	0114.00
Cameramen	3	48/day	0144.00
VTR Operator	1	48/day	0048.00
Telecine Operator	1	48/day	0048.00
Videoman	1	52/day	0052.00
Audioman	1	48/day	0048.00
Boomman	1	48/day	0048.00
Switcher	1	48/day	0048.00
TOTAL:-			0758.00 - 0758.00
Studio Rental	1	2000	2000.00
Rehearsal Hall	1	100/day	0200.00
Camera Equipment	1	Package	0100.00
TOTAL:-			2300.00 - 2300.00
<u>PERFORMERS</u>			
Actors Principal	4	100/each	0400.00
Announcer/VO	1	100	0100.00
Support	7	80/each	0560.00
Singers	6	100/each	0600.00
TOTAL:-			1660.00 - 1660.00

PROCESSING

B & W	600	.035/ft.	\$0021.00	
Work Print	600	.045/ft.	0027.00	
Answer Print	110	.075/ft.	0008.25	
Release Print	110	.065/ft.	0008.15	
Fades	1	2/each	0002.00	
Dissolves	2	4/each	0008.00	
TOTAL:-			0074.40	- 0074.40

FILM EDITING

Film Editor	1	10/hr.	\$0100.00	
Neg. Cutter	1	7/hr.	0056.00	
TOTAL:-			0156.00	- 0156.00

STOCK B & W FILM

B & W Film			0024.00	
Editing Supplies			0020.00	
2" Video Tape	1		0160.00	
TOTAL:-			0204.00	- 0204.00

SET

Design/Constr.	1		1000.00	- 1000.00
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COSTUMES & PROPS

Costumes	11	12/each	0132.00	
Props	3	Package	0050.00	
TOTAL:-			0182.00	- 0182.00

ARTWORK

Graphics		10/hr.	0080.00	
Super Cards	24	6/each	0144.00	
TOTAL:-			0224.00	= 0224.00

ANIMATION

Stand		35/hr.	2800.00	
Pix	100	12/each	1200.00	
TOTAL:-			4000.00	- 4000.00



RIGHTS

Recording Rights  
Pix Broadcast

10/each

0500.00  
1000.00

TOTAL:-

1500.00 - 1500.00

TOTAL:

- 14699.40

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FOOTNOTES

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<sup>2</sup>Young, p. 80.

<sup>3</sup>Oscar Brockett, The Theatre An Introduction (New York, 1964), pp. 50-52.

<sup>4</sup>Katharine Bates, The English Religious Drama (New York, 1909), p. 3.

<sup>5</sup>New Catholic Encyclopaedia, 1967, IV, p. 1040.

<sup>6</sup>Robert Speaight, Christian Theatre (New York, 1963), p. 9.

<sup>7</sup>Donald Stewart, The Development of Dramatic Art (New York, 1960) p. 151.

<sup>8</sup>Groves Dictionary of Music and Musicians, 1954, V, p. 318.

<sup>9</sup>Bates, p. 3.

<sup>10</sup>Grace Frank, Medieval French Drama (Oxford, 1954), pp. 2-3.

<sup>11</sup>Stuart, p. 151

<sup>12</sup>Frank, p. 5.

<sup>13</sup>A. M. Kinghorn, Medieval Drama (London, 1968), p. 22.

<sup>14</sup>New Catholic Encyclopaedia, 1967, III, p. 499.

<sup>15</sup>Groves Dictionary of Music and Musicians, V, p. 318.

<sup>16</sup>Young, pp. 81-85. Hardison, p. 45.

<sup>17</sup>Young, p. 83.

- <sup>18</sup>Hardison, p. 49.
- <sup>19</sup>Richard Spielmann, History of Christian Worship (New York, 1966), pp. 38-42.
- <sup>20</sup>Frank, p. 18.
- <sup>21</sup>Mary Anderson, The Imagery of British Churches (London, 1955), p. 10.
- <sup>22</sup>Frockett, p. 101.
- <sup>23</sup>Encyclopaedia of World Art, 1968, XIII, p. 183.
- <sup>24</sup>Frank, pp. 19-20.
- <sup>25</sup>New Catholic Encyclopaedia, 1967, IV, p. 1040.
- <sup>26</sup>Ibid., VIII, p. 315.
- <sup>27</sup>Ibid., IV, p. 1040.
- <sup>28</sup>Young, pp. 202-206. Hardison, p. 180. E. K. Chambers, The Medieval Stage vol. II, p. 228.
- <sup>29</sup>Hardison, pp. 198-199
- <sup>30</sup>Ibid., p. 182. Frank, p. 21.
- <sup>31</sup>Hardison, p. 198.
- <sup>32</sup>Ibid., p. 190. Arnold Williams, Drama of Medieval England (Michigan, 1961), p. 8.
- <sup>33</sup>Frank, p. 20. Young, p. 21.
- <sup>34</sup>Groves Dictionary of Music and Musicians, V, p. 319.
- <sup>35</sup>Hardin Craig, English Religious Drama of the Middle Ages (Oxford, 1955), p. 217. Williams, pp. 8-9.
- <sup>36</sup>New Catholic Encyclopaedia, 1967, IV, p. 1040. Hardison, pp. 170-171. Frank, pp. 22-23.
- <sup>37</sup>Groves Dictionary of Music and Musicians, 1954, V, p. 319.
- <sup>38</sup>Joseph Adams, Chief Shakespearean Dramas, (Massachusetts, 1924), p. 6.

- <sup>39</sup>Groves Dictionary of Music and Musicians, 1954, V, p. 319.
- <sup>40</sup>Young, pp. 3-6. John Gassner, Masters of the Drama (New York, 1954), p. 140.
- <sup>41</sup>Craig, p. 33. Williams, p. 10. Groves Dictionary of Music and Musicians, 1954, V, p. 321.
- <sup>42</sup>Hardison, pp. 193-194. Williams, pp. 10-11.
- <sup>43</sup>Groves Dictionary of Music and Musicians, 1954, V, p. 323. Anderson, p. 48. Bates, pp. 8-9. Gassner, p. 141.
- <sup>44</sup>Craig, p. 115
- <sup>45</sup>Stuart, p. 158.
- <sup>46</sup>Craig, p. 32.
- <sup>47</sup>Ibid., p. 32. Groves Dictionary of Music and Musicians, 1954, V, p. 320.
- <sup>48</sup>Hardison, p. 179. Frank, p. 31. Kinghorn, p. 29.
- <sup>49</sup>Stuart, p. 159.
- <sup>50</sup>Anderson, p. 5.
- <sup>51</sup>Jerome Bruner, The Process of Education (New York, 1963), pp. 6-8.
- <sup>52</sup>Ibid., p. 7.
- <sup>53</sup>Bates, p. 7.
- <sup>54</sup>Robert Glaser, Training and Research in Education (New York, 1965), p. 253.
- <sup>55</sup>Godwin Chu and Wilbur Schramm, Learning From Television: What the Research Says (Washington, 1967), p. 23.
- <sup>56</sup>Henry Cassirer, Television Teaching Today (Paris, 1960), pp. 29-30.
- <sup>57</sup>Chu and Schramm, pp. 33-35.
- <sup>58</sup>Ibid., pp. 30-31
- <sup>59</sup>Ibid., p. 67.

<sup>60</sup>Roderick MacLean, Television in Education (London, 1968), p. 4.

<sup>61</sup>Harry Skornia, "What We Know From New Media Research", NAEB Journal, (March-April, 1966), pp. 30-33.

<sup>62</sup>Ibid., p. 30.

<sup>63</sup>Chu and Schramm, p. 28.

<sup>64</sup>Chu and Schramm, pp. 31-32.

<sup>65</sup>Young, p. 17.

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