

East Tennessee State University  
**Digital Commons @ East Tennessee State University**

---

Undergraduate Honors Theses

Student Works

---

5-2013

# Becoming Joan: An Actress' Journey into the Mind of Joan of Arc.

Cailan C. Calloway

*East Tennessee State University*

Follow this and additional works at: <https://dc.etsu.edu/honors>



Part of the [Acting Commons](#)

---

## Recommended Citation

Calloway, Cailan C., "Becoming Joan: An Actress' Journey into the Mind of Joan of Arc." (2013). *Undergraduate Honors Theses*. Paper 170. <https://dc.etsu.edu/honors/170>

This Honors Thesis - Open Access is brought to you for free and open access by the Student Works at Digital Commons @ East Tennessee State University. It has been accepted for inclusion in Undergraduate Honors Theses by an authorized administrator of Digital Commons @ East Tennessee State University. For more information, please contact [digilib@etsu.edu](mailto:digilib@etsu.edu).

## Becoming Joan

### *An Actress' Journey into the Mind of Joan of Arc*

Thesis submitted in partial fulfillment of Honors

By

Cailan Calloway

The Honors College

Honors-in-Discipline Program

East Tennessee State University

---

Bobby Funk, Faculty Mentor

---

Karen Brewster, Faculty Reader

---

Dr. Karen Kornweibel, Faculty Reader

**Contents**

<b>Introduction:</b>	3
Chapter 1: Research on Acting and the Stanislavski System	3
Chapter 2: Research into the Real Joan	12
<b>Process:</b>	18
Chapter 3: A Journal of My Creative Process	18
Chapter 4: The Script	30
Chapter 5: Character Analysis for Joan	111
<b>Conclusion:</b>	120
Chapter 6: In Summary	120
<b>Bibliography:</b>	121
<b>Appendix:</b>	122

## Chapter 1: Research on Acting and the Stanislavski System

In 1896, after two years of writing, Mark Twain adapted the story of Joan of Arc into a novel entitled *Personal Recollections of Joan of Arc*. In 2011 a fellow East Tennessee State University student, Kacy Tiller, adapted this inspirational novel into a play with the same title. On December 3<sup>rd</sup> of the following year I, along with thirteen other cast mates, participated in the very first reader's theatre production of this newly adapted play. I played the title role. How did I, a young ordinary American woman from 2012, portray the infamous young French martyr from the 1400's? Research, character analysis and the rehearsal process all combined to help me become Joan of Arc.

To begin my journey into the mind Joan of Arc I asked myself "What does it mean to act in a play?" The definition of acting, as stated by the Merriam Webster Dictionary, is "the art or practice of representing a character on a stage or before cameras". My task was to represent Joan of Arc, but how exactly does one "represent" someone else? There are many ways an actor can work depending on how she/he has been trained. My training has been Stanislavski based.

Although it has evolved over the years, Russian actor and director Konstantin Stanislavski was the first person to develop a distinct system that could be used by any actor for any role (Marlowe). This system came out of the late 19<sup>th</sup> century move toward Realism in playwriting and staging as well as advances in psychology by Sigmund Freud. Stanislavski understood that the physical life and the psychological processes that the actor underwent needed to be explored at the same time because they were mutually dependent (Moore). This led him to develop the somewhat radical discovery that emotions can be motivated from physical actions. Early in the development of his system, he believed that physical action comes from emotion.

He later reversed his thinking and his resulting system involved knowing and understanding the psychology of the character first through the use of repetition of certain physical actions in a specific order. When this system is employed, the actor can trigger whatever emotion she wants to evoke in her performance (Sawoski). This is called *The Method of Physical Action*.

Although *The Method of Physical Action* is broken up into thirteen parts (see appendix), an actor rarely uses all of them for any one character. Five of these parts involve helping actors figure out what their characters want. In addition, a major component in *The Method of Physical Action* is figuring out the *super objective* for the play. The *super objective* is the main idea the playwright wants the audience to get from the play (Moore). From the *super objective* the actor must find the *through line* for the character. The *through line* is the main goal of the character that drives everything she does throughout the story (Moore). For example, when performing the role of Joan in *Personal Recollections of Joan of Arc*, I determined that my *super objective* was the understanding that Joan of Arc was a real person who was forced to do extraordinary things. I also determined Joan's *through line* was rescuing France from English rule.

When deciding what the character ultimately wants it is important to discover *beats* throughout the play. A *beat* is a portion of a scene that contains *objectives* for a character and the *tactics* they use to achieve the *objectives* (Moore). The *objectives* are the small goals a character has in each *beat*. These smaller objectives all help the character achieve her *through line*. Every time a character's *objective* changes the *beat* changes. The *tactics* are ways the character tries to get what she wants. For example, when a child wants candy at a grocery store her *objective* is to convince her parent to buy her the candy. Her first *tactic* may be to ask nicely for the candy bar. If that does not work her next *tactic* might be to beg for the candy bar. Eventually she may have a temper tantrum and scream at the top of her lungs possibly causing

the parents to be so embarrassed that they give in and buy the candy bar. These little *tactics* are expressed through the use of action verbs. The action verb economically breaks down the character's *objective* to exactly what the character wants (Sawoski). For example, in my work on the first scene of *Personal Recollections of Joan of Arc*, I discovered Joan's main *objective* is to rally her troops against the Burgundians in Compiegne. In order to rally the troops I also discovered her *objective* is to win the battle and her *tactics* include "to encourage" and "to deny giving up" (see Act I, prologue). Another related part to *The Method of Physical Action* is analysis of text through action. When going through an action an actor must answer the questions "What do I do?" "Why do I do it?" and "How do I do it?". This clarifies the physical actions the actor must use to portray the character. In many cases the actor's movement expresses the *tactics* she uses to get to her *objective*.

In order for an actor to physically portray a character in a convincing manner she must fully understand and in some way relate to the character. This is where the use of the *Magic If* comes in to play. The *Magic If* requires the actor to ask herself the question "If I were this character and put in this particular situation what would I do?" The *Magic If* is used when the actor does not totally relate to, or fails to personally understand what the character is going through (Moore). Incorporating this technique helps the actor make strong theatrical choices that in turn appear to the audience as real (Sawoski). I applied the *Magic If* often during the rehearsal process for the character Joan of Arc. For instance, having never been faced with the knowledge of my impending death, I had to use my imagination and think about "What if I were going to die tomorrow for something I truly believe in?" "How might I behave?" Among the thirteen parts of *The Method of Physical Action*, having a strong imagination is arguably the most important. Stanislavski stated:

“There is no such thing as actuality on the stage. Art is a product of the imagination, as the work of a dramatist should be. The aim of the actor should be to use his technique to turn the play into a theatrical reality. In this process Imagination plays by far the greatest part,” (Stanislavski).

Without a strong imagination, nothing an actor does would come across to an audience as believable. Without imagination not only would using the *Magic If* be impossible, but acting itself would be impossible. Acting is imagination.

Exercising imagination and utilizing the *Magic If* helps actors find their characters' *motivations*. Richard Hornby, an acting teacher from Massachusetts Institute for Technology, explains that the difference between Stanislavski's ideas of the *objective* and the *motivation* is that *motivation* looks back in the past while *objective* looks forward to action. With this being said, *motivation* becomes very important in psychological realism because the actor must fully understand why her character does what she does in order to portray the action itself (Stanislavski). In order to understand the things Joan did such as leaving her home at such a young age to lead an army, I had to first determine the things that motivated her. I identified two: her religious and social background and the political atmosphere in France at that time. Those were two main circumstances that caused her to go from a simple peasant girl to Saint Joan of Arc.

Along with understanding the motivations of the character, the objectives and the physical action in the script, the actor must also be able to understand and portray the *subtext*. *Subtext* is the underlying meaning of text or dialogue (Moore). *Subtext* is not directly given in dialogue, but interpreted by the actor through inflection of the voice, body language, gesture, posture, pauses or choices in movement (Sawoski). Effectively staged *subtext* can give the audience clues about how a particular character really feels about a situation. This increases the viewer's involvement, which holds interest much more than just a shallow reading of the text.

*Subtext* and dialogue are not always in harmony with each other, but subtext must always be consistent with the character's *objective* (Sawoski). In many cases playwrights indicate *subtext* in the stage directions. However, sometimes an actor must derive *subtext* from previous action in the play. That is to say an actor must know exactly what her character wants in order to portray that with movement and/or tone of voice. For example, in Act I Scene 5 of *Personal Recollections of Joan of Arc*, when Joan is asked whom she considers to be the true Pope, she responds with "Are there two?" This line could be delivered multiple ways depending on the *subtext*. I delivered the line with the subtext being that Joan is poking fun at the English while pretending to be innocent. I chose to deliver the line in this way because I wanted to give Joan a bit of a sarcastic attitude. I wanted to express attitude that related to her age. Teenagers have attitudes and after all she was a teenager. *Subtext* is all about what the character wants and what the actor believes her character wants.

However, none of the previously mentioned techniques work if the actor loses concentration. Stanislavski wanted his actors to always maintain *concentration* on stage. He did not want them to be distracted by the audience; but at the same time he did not want them to completely forget that there was an audience. Without an audience acting loses its art.

Stanislavski made the observation:

"All of our acts, even the simplest, which are so familiar to us in everyday life, become strained when we appear behind the footlights before a public of a thousand people. This is why it is necessary to correct ourselves and learn again how to walk, move about, sit or lie down. It is essential to re-educate ourselves to look and see, on the stage, to listen and to hear," (Stanislavski)

He believed that *concentration* was the way to reeducate the actor to do familiar things on stage.

To this end he created what he called the *Three Circles of Attention*, which is a way to help an actor maintain or regain her concentration after it has been lost (Sawoski). The three circles



represent the area of space surrounding the actor. As the circle grows larger, the actor must concentrate on larger areas, while excluding whatever is not in the circle (Moore). This in turn causes the audience to focus on what the actor intends they focus on. It is important to note that Stanislavski made a distinction between intellectual and emotional attention. He felt that after mentally observing an object, the actor needed to create imaginary circumstances around it. This would create a 'story' around it, thus emotionalizing the object, which in turn makes the audience "buy" into what they are watching. The circles of concentration are also effective in helping the actor regain lost concentration, should that take place (Moore). This happened to me once or twice during the performance of *Personal Recollections*, and each time I paused and looked at my script to find where I had gotten lost and continued as if I meant to pause.

Although *concentration* and staying focused are important to the actor for maintaining realism, it is also important to incorporate some *relaxation* to successfully accomplish this goal. *Concentration* can cause an actor to become stressed or overwhelmed, which can cause her to forget what she needs to do on stage. Stanislavski felt that an actor must be somewhat relaxed in order to be in control of all motor and thought functions. If an actor is too stressed that actor is less likely to be able to have control over her thoughts and actions. During a performance, I have found that it is helpful to relax anytime I am offstage. For *Personal Recollections*, however, I was on stage the entire time, so I spent the time I was not speaking as *relaxation* time. I focused on my breathing and the dialogue of my fellow actors. *Relaxation* helped me not get overwhelmed by the amount of dialogue I had to say throughout the play, and facilitated my attempt to stay in character.

Another important aspect enhancing the actor's relationship with the audience involves what Stanislavski termed communion. *Communion* is the idea that communication with the

audience happens indirectly through the *communion*, or intimate association with the other actors (Sawoski). *Communion* takes place when actors truly listen and take in what they hear, allowing what is heard to affect them and then they in turn give it back (Moore). This realistic interaction between the characters on stage draws the audience in so they feel like they are watching an actual conversation. If there is unbroken *communion*, the audience takes what they are seeing and hearing as realistic representation (Stanislavski). I felt that in the performance of *Personal Recollections*, unbroken *communion* took place most successfully in the courtroom scene. From my point of view it seemed that my cast mates and I were listening well and responding appropriately in this scene. There were times where it seemed like I was actually on trial and being questioned.

A strong contributing element to *communion* is *adaptation*. *Adaptation* is simply the ability of an actor to adapt to any possible deviations from the script in a way that maintains the integrity of the play. In layman's terms actors must be able to "go with the flow". *Adaptation* is dependent on *communion* because the actors must be aware of each other in order to make any necessary adjustments in performance. *Adaptation* happens any time an actor improvises lines or movements off the top of her head to either get herself or a fellow actor back to what is supposed to happen. Even though we had the scripts in our hands for *Personal Recollections*, there were still times when cast members got off track and we had to adapt. An example I remember vividly is when the actress playing the Dauphin's advisor accidentally read my lines after I had just said them. I had to adapt and give the *subtext* in my next line that she was mocking me.

Two other parts of *The Method of Physical Action* that assist the portrayal of realism are *tempo* and *rhythm*. To Stanislavski, *tempo* referred to the speed of an emotion or action and *rhythm* was the intensity of the emotional experience (Marlowe). He compared the tempo-

rhythms of action to tempos and rhythms of music. As music has various movements in a continuous line, so should action and speech on stage (Stanislavski). This not only makes the action realistic, but also helps evoke the actor's emotions. In Tiller's *Personal Recollections*, the tempo and rhythm were constantly changing due to all the flashbacks and changes in time. I had to always make sure that the way in which I delivered my lines matched the speed and mood of each scene. For instance I did not want to deliver my courtroom scene lines the way I delivered my battlefield scene lines. That would not have been realistic because why would Joan be full of energy when she has been wounded and in jail for several months?

In addition to the previously mentioned elements in Stanislavski's *The Method of Physical Action*, the *physical apparatus* represents a most critical aspect known as the 'physical embodiment' of the character. An actor's body and voice are the essential instruments needed in order for the actor to fully express the character (Marlowe). Stanislavski believed that the body needs to be trained so that posture can be improved, which also makes movements supple and graceful. According to Stanislavski, there is no room for mechanical gestures or mannerisms in the theatre. A gesture needs to reflect inner experience. Only then will it become logical, purposeful and truthful (Sawoksi). In other words, the movements made by actors need to be fluid and natural otherwise the performance is no longer realistic and the audience loses interest. If the audience loses interest all other parts to *The Method of Physical Action* become irrelevant.

Stanislavski's system greatly influenced actors and directors, including Lee Strasberg and others, in forming the Group Theatre and later The Actor's Studio in America. Strasberg's interpretation of some of Stanislavski's system became what we now call "Method Acting".

Stella Adler was another person influenced by Stanislavski. Stella Adler studied with Stanislavski and developed her own version of the system which relies heavily on the

imagination. She later opened The Stella Adler Theater Studio. These two greats, along with others, took Stanislavski's system and used it to influence all actors working today. Whether you are watching Mark Ruffalo as The Hulk, or Marilyn Monroe standing on a subway grate, you are watching Stanislavski's influence. I definitely know that without his interpretation of Joan of Arc would not have been the same. By using his system, instead of just reading from a script about some girl in France, I became Joan.

## Chapter 2: Research into the Real Joan

Before I could apply the Stanislavski system, I had to first read the script. And before I read through Tiller's *Personal Recollections of Joan of Arc*, I needed to first find out whom Joan of Arc really was. I began by researching what was going on in France and England before she was born. Knowing what was happening during this period in history gave me a better understanding of why she was so important.

In the years leading up to the birth of Joan of Arc, England and France were engaged in a series of conflicts known as the Hundred Years War (Allen). The tension between these two countries began in 1066 after the Battle of Hastings when William the Conqueror united England and Normandy in France (Allen). He became king and ruled over both. Eventually, the land in France owned by England grew larger due to the marriages uniting owners of large sections of France. This culminated in the marriage of Henry II, Duke of Normandy, and Count of Anjou to Eleanor of Aquitaine. Aquitaine was a large section of France that, combined with Normandy and Anjou, gave whoever controlled it more land than the King of France controlled (English Monarchs: Plantagenet). The succeeding monarchs of England did not like being vassals to the French king. This came to a head in 1328, when Charles IV died without a son to take the French crown. The French appointed Charles' cousin Phillip VI to the throne in part because they wanted to maintain a separation from England. This infuriated Edward III because he felt that as the grandson and nephew of the previous French monarchs, he had a stronger claim to the French throne (English Monarchs: Plantagenet).

Tensions got even higher when Phillip VI of France came to the aid of Scotland, thereby opposing Edward III of England, during tensions between England and Scotland in the first half of the fourteenth century. In 1337 Edward declared war on Phillip after Phillip, in an effort to

reassert control, confiscated the Duchy of Aquitaine in May 1337 (Allen). This was the start of the Hundred Years War.

Joan was born into this political climate. She was born Jeanne d'Arc in Donremy, France on January 6<sup>th</sup>, 1412 to Jacques and Isabella d'Arc (Bio.com). Just five years previous to Joan's birth, Louis de Orleans was assassinated sending France into a civil war between the Burgundians and the Armagnacs. The crown of France at this time was in dispute between the Dauphin Charles, who was the son of the previous French King Charles VI, and the English King, Henry VI. The Burgundians were supporters of Henry VI and the Armagnacs supported Dauphin Charles.

Joan was in her early teens (c. 1425) when she claimed to have heard her first voice from God commanding her to lead the French against the English. At that time she was leading the life of a typical peasant girl. Her days were spent spinning wool and flax (she mentioned this at her trial), feeding and caring for animals, and household chores such as churning and cooking. Much has been made of the possibility of mental illness being the source of her visions. Hind sight diagnoses range from schizophrenia to epilepsy. There is nothing in the actual historical record to support any of these. It seems that in light of her gender and common background, had there been any suggestion of madness at all, she would never have been given an army.

In 1425, in obedience to the voices, she left her normal life to travel to Vaucouleurs to try to persuade Lord Robert de Baudricourt to give soldiers to escort her to Chinon so she could meet with the Dauphin (Bois). She was turned down in her first attempt (Twain). A year later, still determined to fulfill her mission, she traveled back to Vaucouleurs and this time was able to convince Lord Robert de Baudricourt to give her an escort of soldiers. He was most likely

convinced by Joan accurately predicting the outcome of a battle near Orleans. This prompted him to immediately give her escort of soldiers to Chinon. With her small escort and dressed in men's attire, Joan traveled to Chinon to meet with the Dauphin (Twain). Guided by her voices, she was able to influence the Dauphin to allow her to take a small army into Orleans. The Dauphin, in a desperate attempt to change the momentum of the war, amazingly chose to put a sixteen-year-old peasant girl in charge of a small force headed for battle (Fremantle). While it was not uncommon for noble women to be in charge of armies, they never actually led them into battle (Williamson). And they certainly did not do so in men's clothing.

In April of 1429, Joan led the French troops into Orleans, where they captured the fortresses of Saint Loup, Saint Jean le Blanc and Les Tourelles (Bio.com). Despite being shot in the neck at Les Tourelles, Joan continued to lead the charge causing the English to retreat. The English retreat is what lifted the siege of Orleans. Lifting the siege in Orleans inspired the French to be more aggressive in their attacks. Lifting the siege also finally gave Dauphin Charles the inspiration to travel to Rheims and be crowned King. His coronation was held July 17, 1429 in Rheims, France. Immediately following Charles VII's crowning Joan began urging King Charles to besiege Paris; because at this point the mission given to her by the heavenly voices was now only half fulfilled. There were still English in France.

An attack on Paris ended up failing due to the fact Charles was a weak and indecisive king who did nothing to follow up the favorable events in Orleans. At some point during the Paris battle, Joan was again wounded and forced out of battle for the better part of a year. During which time, France and the Burgundians signed a four-month truce. Once fighting had renewed in the spring of 1430, Joan hurried off to try to relieve the city of Compiegne which had been besieged by the Burgundians. She led an assault against the Burgundians on May 23, 1430

(Bois). Not only did this assault fail but through a miscalculation on the part of Compiègne's governor, the drawbridge over which her army was retiring got raised too soon. This left Joan and several of her soldiers trapped outside of the city, at the mercy of the enemy. As a result, Joan was captured and made prisoner of the Duke of Burgandy (Bois).

During the six months Joan was held prisoner by the Burgundians and later the English, there was never any effort made by King Charles VI to get her released (Williamson). Although the English could not execute her for conquering them in battle, they could have her condemned for being a witch and a heretic. On February 21, 1431, she appeared for the first time before a court of the Inquisition in Rouen, France (Williamson). It was presided over by the Bishop of Beauvais Pierre Cauchon. Cauchon was a ruthless, determined man who hoped to become Archbishop of Rouen with help from the English. The additional judges were theologians and lawyers who had been suspiciously chosen by Cauchon.

Over the course of ten weeks involving nine private and six public sessions, Joan of Arc was interrogated about her visions and voices, her faith, her willingness to submit to the Church, and her assumption of male attire. Due to her ignorance of certain theological terms, on a few occasions she was tricked into making statements detrimental to her case culminating in her signing an admission of guilt that she later recanted. In the end, the judges pronounced her revelations the work of the "Devil" and named Joan herself a heretic. The theological faculty of the University of Paris accepted the court's verdict (Williamson).

In the closing discussions, the tribunal voted to give Joan over to the secular arm for execution if she still refused to confess she had been a witch and had lied about hearing voices. She unwaveringly refused to confess even though she was physically exhausted and repeatedly



threatened with torture. Only when she was led out into the churchyard of St. Ouen, in front of a crowd, did she kneel down and admit under duress that she had testified falsely (Williamson). She was then taken back to prison. Under pressure from her jailers she had some time earlier put off the male attire, which her accusers seemed to find particularly objectionable. Now, either by her own choice or as the result of a trick played upon her by those who wanted her death, she resumed wearing male attire. When Bishop Cauchon, with some witnesses, visited her in her cell to question her further, she had recovered from her weakness, and once more she claimed that God had truly sent her and that the voices had come from Him (Williamson). On May 29, 1431, after hearing Cauchon's report, the judges condemned Joan as a relapsed heretic and delivered her to the English (Bois). By doing so, they sent a nineteen-year-old girl to her death. Her biggest crime was being female and daring to successfully lead men against British rule. The next morning at eight o'clock she was led out into the market place of Rouen to be burned at the stake.

After extensive research into who Joan was and what she did, I then read Tiller's play and applied what I knew about her to what I was given in the script. A significant difference between the play and history that I would have to take into account for my character work was the character *Sieur Louis de Conte*. He is a fictional character made up by Mark Twain. In both the novel written by Mark Twain and the play written by Kacy Tiller, Conte is not only Joan's best friend from childhood, but is also the narrator of her story. He is the soul eyewitness to everything in her life, and perhaps more significant he is the person Joan confides in. Conte is a narrative device used by Twain in his book, but historically Joan had no such confidante. This added character was the only major difference between Tiller's play and historical accounts that I found during my research. Otherwise both Twain and Tiller kept the story as historically

accurate as possible. Research into the history of Joan made my transition into the rehearsal period easier because the research gave me a better understanding of the script.

Throughout the rehearsal process leading up to the performance I used Stanislavski's system to fully understand and portray the character of Joan. As I read through the script multiple times, I began mapping out all of Joan's *objectives* within the script. I plotted each individual goal and obstacle Joan had in the script and I began using the *Magic If*. I constantly found myself wondering what I personally would do if I were Joan and I was put in the situation of leading an army at age seventeen. In mapping out Joan's *objectives* I was able to construct a character analysis (see Chapter Four) that allowed me to answer as many questions about Joan as I could. The character analysis helped me the most in the rehearsal period because I used it like an answer key for any questions I had about Joan while rehearsing.

Through the rehearsal period I began to understand the relationships with the other characters that in turn allowed me to begin picking up on the *subtext* in the script. Understanding what was actually being said in some places within the script greatly affected the *tactics* I employed to achieve my goals. As rehearsal went on, I was able to make stronger choices in the delivery of my lines because I felt more and more connected to Joan personally. As I went through the rehearsal period up until the performance I kept a detailed journal. The journal allowed me to go back and see the evolution of my process in becoming Joan.

### Chapter 3: A Journal of My Creative Process

#### Rehearsal 1: 9/7/12

Today about two hours before rehearsal I found out that I will be playing the role of Joan in *Personal Recollections of Joan of Arc*. Originally I was cast in the role of Beaupere, but Kacy Tiller (who also wrote the play) had a very conflicting schedule, which inevitably forced her to step down. I am now Joan of Arc. I am very excited to be put in the lead role. I have always had a deep admiration for Joan and I cannot wait to begin the process of discovering who Joan is on a personal level.

Our first rehearsal consisted of going through the blocking of the first two pages of the script. We had rehearsal in the amphitheatre. This is the first scene in which old Conte begins the story. The play begins in the heat of battle as Joan is getting outnumbered by the English. Even though she is getting outnumbered she still tries to rally the troops. She ends up getting captured by the English.

After we went through the tiny bit of blocking John gave us notes. His only note for me was to make the line “sound the retreat” have more importance. I am assuming he wants me to have more urgency with the line. This makes sense because Joan is in the midst of a battle in which the French are losing. Joan cares about her men and does not want anyone else to die.

I am a little confused because we did not do a read through with the entire cast, but John wants to jump right on in to the blocking. I guess we will just have to see.

#### Rehearsal 2: 9/10/12

Today we went through the blocking for Act 1 Scene 1 pages 3-6. In these pages Joan is brought into her cell by a guard after she had tried to escape. Today was the first day we worked

on one of Joan's flashbacks. There are a lot of flashbacks in this show in which Joan thinks back on different parts of her life. This means that I have to essentially be two places at once. Because that in fact is impossible I came up with an idea to show when I am stepping into a thought. I started putting my head down and then slowly bringing it back up while everyone else in the scene froze in place and then I move to where ever the flashback is taking place on stage. To me it would make sense that if I put my head down as if to pray and then looked back up slowly it would be understood that I was thinking back on something. I also knew I had to change my posture and energy level. For example in the flashback today Joan is thinking back to when she was a child. A child's movement and posture is vastly different to that of a wounded sick prisoner. I really want this transition to be understood.

Today John told me that he liked my idea for the flashbacks and that we needed to work on the soft freezes and my posture. Right now it is not coming off as different time periods.

**Rehearsal 3: 9/18/12**

Due to the fact that the space we have been rehearsing in is outside and it poured the rain today, we did not get to have rehearsal. I really wanted to have rehearsal today because the quicker we get the blocking done the quicker we can begin running the show. Since we could not have rehearsal I used this time to do a little research on the novel this play is adapted from.

**Rehearsal 4: 9/19/12**

Today was a long rehearsal. We went through 18 pages of blocking. Most of the cast was called for these pages, which was good because it gave me a feel for how it will be when everyone is on stage at once. Today we blocked Act I Scene 4, pages 11 to 29. These pages involved two intimate heart to heart talks between Conte and Joan in which Joan tells Conte

about her “Voices” and then later tells him that France will take back their land. Also, this is first courtroom scene in which Joan is questioned mercilessly about where the Voices come from and what they have told her.

John’s main note for me today was to really think agony when in the courtroom. This note is helpful because I need to start thinking about good verbs for each of my beats. Another note I was given was to work on my pronunciation of French words.

**Rehearsal 5: 9/21/12**

Today we finished blocking Act I and got through pages 29 to 39. A lot happens in these ten pages. Joan is questioned more in the courtroom; several flashbacks involving Joan’s interactions with the Dauphin, and a flashback in which she deals with her soldiers all happen in these ten pages. Something that has become very evident to me is the sudden quick emotion changes I have in the role of Joan. Just in these 10 short pages I have to portray beaten and exhausted in the courtroom, prideful and determined with the Dauphin, and worried and motherly in the scene with the soldiers. That is a rollercoaster ride of emotions for an actor to do for an entire full length show let alone 10 pages of script.

John’s notes mainly consisted of how he liked how I delivered some lines and wanted more urgency on others. For instance he wants me to be more tired before the “paradise” line so that when I speak of heaven I can have hope in my voice. This is something I am going to have to work on but like I said it is a lot of emotions in short amount of time.

**Rehearsal 6: 9/24/12**

Today all John did was give us blocking for the first two scenes of act 2 and told us to go home and read over Act 1. We blocked pages 40-52 which involves Joan meeting with the Dauphin again, another court room scene, and a scene in Joan's prison cell in which she passes out from exhaustion. This is going to be a rough scene to do because it is hard to portray exhaustion and be understood at the same time. From personal experience when one is exhausted they talk slower and at a lower volume than usual. The problem I run into is the lines still must be understood by the audience. I am going to have to just enunciate my words better and try not to mumble.

**Rehearsal 7: 10/2/12**

Today we did a full run through of Act 1 for Professor Cara Harker. It was nice to feel like I had an audience. Also, today I learned exactly how much work I had before me. Having to learn all that blocking and all the lines is going to be a challenge. There were several times in which I had to run around so I could re-enter for a different scene. I knew we were going to have to figure something out because John did not want long pauses between scenes but I did not have any time to get off stage and then immediately re-enter.

Something I think that went better today was my ability to portray my flashbacks. I was doing a better job of taking my time to pause, look down, and then go to the section of the stage we had designated for the memories. The major thing I needed to do was get my lines somewhat memorized so I could get that script out of my hand. As an actor the first rehearsals are the hardest because you are inhibited by the script being in your hand. You can't move naturally when you have to something in your hand that you have to constantly look down at and read.

Once I no longer have the script in my hand I know I will be able to move better and connect better emotionally with what is going on around me. Because of all the different flashbacks, most of how I portray Joan is through my physicality. How I move and hold myself will depend on what part of Joan's life I am portraying and what mood she is in at the time.

**Rehearsal 8:** 10/17/12

Everything has changed. We found out today that the performance is now going to strictly be a Reader's Theatre performance. This means all the time we spent blocking and rehearsing the blocking was a waste of time. Needless to say, I am not happy. I knew it was going to be tough to get the blocking and lines down, but I knew it could be done. I hate having my time wasted and that is what has happened. This probably would not have happened if John were more experienced. He is a student just like me and he made a mistake of trying to change what the department had already decided on.

Although Reader's Theatre seems like it would be easier than a full length play, because now I do not technically have to memorize lines and learn complicated blocking, it is in some ways harder. Now I have to portray Joan at different ages and different points in her life with only the use of my voice and facial expressions. I must now start really emphasizing my tones and inflection in my voice.

Since we no longer have to worry about blocking, today John had us go over characterization. Since I interact with everyone in the play I must figure out my personal feelings towards everyone else. John asked each of the other characters how they think their character personally feels about Joan. For example, the character of Beaupere, who is one of the court members who questions Joan the most, answered that she personally does not want Joan to

die. Instead she wants to get further along in her career. The original reason she is brought in to question Joan is because she is good at getting the answers she wants from people. She does not know about Cauchon's plan to have Joan executed. Now that I know this I know that I need to answer Beaupere's questions more willingly instead of being so hostile like I had been doing, because I feel like Joan knows Beaupere is just doing her job.

Tremouille, who is the adviser to the Dauphin, hates Joan. John says Joan should have little to no respect for her and that I should be more argumentative with her. This makes sense to me because Joan's main objective is to get the Dauphin to listen to her and take his crown and the only person who really stands between Joan and the Dauphin is Tremouille. I think before this rehearsal I might have been giving Tremouille more respect than she deserves. I know now I need to just ignore her and say what I need to to the Dauphin.

John wants me to have more command in my voice whenever I deal with the Army. Joan is a general and should sound like one. The difference between Joan and any other general from this time period is first off she is a woman and secondly she is only eighteen. Although she is a young girl she would have respect of these men. I need to work on my tone of voice for my army flashback scenes.

The last character interaction we discussed today was my relationship with my father Jacques. The background with Joan and her father is a bit strained. Her father was really mad when she left home because he thought she was bringing dishonor on their family. The second flashback scene with her father is after her several victories leading the French army. Jacques is trying to show his daughter that he is sorry for how mad he was at her and also wants her to come home so that she doesn't get hurt. He lets her know this by telling her about her mother



worrying for her back home. I interpreted this as his way of shaming her to come home not necessarily for her mother's sake but for his too because he is also worried. I am able to make this more personal because Jacques acts like my father. He doesn't want me to know he worries about me so he makes up ways to guilt me into coming home.

Today was very helpful for getting insight on some of these characters and their motivations because it helps me figure out my motivation.

**Rehearsal 9: 10/30/12**

Now that we know the performance will be Reader's Theatre, our rehearsals can take place indoors. Today we rehearsed in John's apartment which was a bit too small for all of us considering there are thirteen of us in the cast. Several people, however, did not show up so there was enough room for everyone to sit down. Today all we did was read through as much of the play as possible. We ended up getting through the first act. I feel like the rehearsal would have gone better if the entire cast had been there. It is hard to read your lines in character when you keep not having anyone responding to what you are saying. I am sure it will get better when everyone is here.

John gave me several notes tonight. He told me that every time I speak of my mother to be more reminiscent. He suggested that I read a book *The Hundred Years War* to give me more perspective about what was happening in France this time. In the scene four when I am telling Conte about the Voices for the first time, John wants me to be more secretive. This is a good note because this is the first time Joan has told anyone about her Voices. This scene, like all the other scenes with Conte, is more difficult to me as an actress because Conte is not an actual figure from history. He is a fictional character Mark Twain wrote. With all the other characters

in the play I can read about them from history and get different opinions of who they were and why they did what they did. Other than being more secretive about telling Conte my deepest thoughts, I also need to better portray how important these voices are to me personally. John also told me to think about the question, “Why are you the only one that can see Michael?” I am assuming he means; “Why is it important that Conte saw Michael when no one else could until this day?” This is important to me because I take the fact that Conte saw Michael as a sign that it is ok to tell him and it is now time to go to the Dauphin. John wants me to focus more on when I talk about being crushed by the idea of leading an army and going off alone. He wants me to make the line “the weak moments pass”, the most important thing I say in this scene. This is a very powerful line because I feel like the audience gets a feel of how hard this would be for a young teenager to have to do. I could not imagine leaving my family and going up to say President Obama and being like “So I have seen angels and heard voices for a while now and God wants me to lead the United States into a war.” This, to me, is the first time when Joan is really vulnerable.

Other than really putting into perspective what Joan is dealing with in the scene with Conti, John gave me a couple of notes about enunciating things better and the pronunciation of some French words. There is one line in which I say the words “Vaucouleurs” and “Baudricourt”. To me they look very similar, but apparently they are pronounced quite differently. Luckily I have some cast members who know French so they will be my life lines as I go more in depth into this script.

**Rehearsal 10:** 11/6/12

Today we read through most of act two, and again there were hardly any of us there. I am not really sure why people aren't showing up but it is beginning to annoy me. It makes me feel as if no one cares about this performance and no one seems to take John seriously at all including John. I say this because today, instead of calling the cast mates who did not show up, he decided to continue with rehearsal with four out of the fourteen members of the cast. This made the rehearsal incredibly difficult because the four people who showed up are all in different scenes. We could not even work on one scene in the play because we did not have all the cast in an individual scene. Ever since he found out that the performance would be strictly a staged reading he has put little to no effort into our rehearsals. I feel like he is not making rehearsals accessible to everyone. We should be having rehearsals on campus somewhere and not in his tiny apartment.

**Rehearsal 11:** 11/20/12

Today was slightly terrifying because while in rehearsal there was all at once an alarm down on campus that we could hear and then most of the cast received text messages about "a possible armed man" on campus. We continued with rehearsal and John kept us in his apartment until whatever was happening had been resolved. I know now that it was just a domestic disturbance at one of the dormitories, but at the time it was pretty scary. Now that I have had some time to think about it, it makes me think about how Joan might have felt while she was trapped in her jail cell knowing that she was eventually going to die. I did not necessarily think I was going to die tonight, but I had no idea what was happening and death was not completely out of the realm of possibility. Joan knew she was going to die because her Voices told her she was going to die for the prophecy to be fulfilled.

**Rehearsal 12:** 11/27/12

Today was our last rehearsal before the performance. We had this rehearsal in the Aerial Dance Studio and it served as a dress rehearsal. We again performed for Professor Cara Harker. Today made me really nervous because we did not do a complete run through, which we have yet to do, and this was the first time we were set up in the formation we would be in for the performance.

Professor Harker gave us, especially me, a lot of notes about things to work on in the next week. She told us all to read through our scripts everyday so that we are very familiar with our lines so that we all know what we are talking about. She also told me to stay seated when I am supposed to be in the courtroom. I feel like this set up will give the allusion that I am in a courtroom. Even though it is a staged reading this set up gives the audience a clearer idea of what is happening in the play.

After tonight's rehearsal I am now officially terrified. I am suddenly aware of all the fears I have had the entire time but have suppressed. Is the entire cast going to show up? Are we going to get through the whole show in less than two hours? Will people actually come? Do I know Joan well enough to do her justice? Will people be able to stay engaged long enough to understand what is happening in the play? Will Kacy like how I have interpreted her script?

Now that my minor panic attack is over I have decided to make a game plan for the coming week. The first thing I am going to do is read through the script as much as possible every day so that I can become as familiar with the lines as possible (without completely being off book). I will prepare for the performance as best as I can and have trust that my fellow cast members will do the same. One way or another I will get through this performance.

**Performance:** 12/3/12

Well we did it! The performance was done in The Next Door in downtown Johnson City. Although it was a rather small venue, the theatre was over seventy five percent filled by the end of the night. There were a few times during the performance when I was a little annoyed with the location of the venue because of train noises and traffic passing by. If the noises were distracting me as an actor on stage, I know they were a distraction to the audience, especially those who were seated near the back. Other than the noise, The Next Door was perfect for a staged reading. It was the perfect size without being too small and there was enough room on the stage for all of the main characters. We had the stage set up with me in the middle surrounded by, people who questioned me being the closest, all of the characters who spoke the most. The minor roles were seated all the bottom of the stage. I liked the way were seated because having me in the middle gave me the focus.

Before the performance, John had us do some vocal exercises to warm us up and get focused. This helped me because it helped calm my nerves and prepare my voice for the night's reading.

The performance went very well considering this was the first and only time the entire cast was together to go through the entire play. There were a few mistakes which are to be expected. For instance there was a part during the performance in which someone inadvertently read my lines back to me. This happened because for some reason there were parts of the scripts given to the cast that had lines jumbled up. I assumed it was just my script so I had made corrections to mine. The mistake was played off like the character was mocking me, so it ended up being ok. Other mistakes came from the mispronunciation of words which I blame solely on

nerves because I was one of the guilty parties and I know for a fact I knew how to pronounce every word. I mispronounced the word “Paris”. I was supposed to pronounce it “paree” and instead I pronounced it the English way of “parus”. This happened because I got nervous and completely forgot to think about the pronunciation as I read it out loud. I wanted to kick myself!

Overall the performance was definitely a success and I am very proud of my cast mates and myself for getting through it confidently. The play lasted an hour and forty-five minutes, but despite how long it was, I feel we kept the audience engaged in what was happening. I feel most confident about the courtroom scenes because of the way we had the chairs set up. Having me in the center being questioned by multiple people while others look on resembles a courtroom scene.

Looking back on the whole process, there are many things I would have done differently. All in all when it comes down to it I feel I succeeded in my job as an actor. I portrayed Joan of Arc in the best way I could and in doing so I learned a lot about a very inspirational woman in history. I am so happy to be the first person to get to portray Joan in Kacy Tiller’s *Personal Recollections of Joan of Arc* and I hope one day it will get to be performed on the stage.

## Chapter 4: The Script

Personal Recollections of Joan of Arc  
by: Kacy Tiller

Adapted from the novel written by: Mark Twain

Kacy Tiller, playwright  
ETSU Fine and Performing Arts  
Scholar  
ETSU Honors Thesis

### Cast of Characters

Joan of Arc: Cailan Calloway

Sieur Louis de Conte: Brandon Ferguson

Bishop Pierre Cauchon: Clayton van Huss

Noel Rainguesson: Kayla Bussel

Jean Beaupere: Jessica Womack

Nicolas Loyseleur: Chelsea Corrigan

Jacques d'Arc: Terry Arrington

Guillaume Manchon: Tara White

Man (Servant, Physician,

Executioner): Caitlyn Morelock

Guard: Brandon Moore

The Dauphin of France: Jacob Mencini

Tremouille: Caitlyn Morelock

French Soldier: Josh Holly

English Soldier: Reagan Williams

The Dwarf: Zach Starnes

Scene

In the midst of the Hundred Years War.  
Time

1400s. France.

ACT I

*[An elderly man of about eighty-two enters visiting the old Fairy Tree in Domremy that was precious to Joan in her childhood. This is where she first heard her Voices and was a special part of her memory. It is also a place where he and Joan spent most of their childhood memories, in the fields of Domremy. This man is SIEUR LOUIS DE CONTE. A childhood friend of Joan's and also her page and her secretary in the great wars. He is alone as his friends have passed from this world. He brings a flower to lay at this tree in memory of Joan, a dear friend that he lost many years ago. He turns to the audience to speak.]*

CONTE:

It is 1492. I am eighty-two years of age. The things you are about to see are things I saw myself as a child. In all of the histories of Joan of Arc which you read are made by me. My name is Sieur Louis de Conte. I was her page and her secretary. I was with her from the beginning until the very end. We were dear friends, Joan and I. I was raised in the same village as her and we played together. Now that her name fills the world, it is true, just as I say. I fought beside her charging at the head of the armies of France. I was with her to the end. When that black day came when France stood idle and sent no rescue, my hand was the last she touched in life. She was the most noble life that was ever born into this world save only One.

*[A beat.]*

This is her story. Along the way, as I remember our time together, you will begin to see all of our memories come to life.

*[A beat.]*

I remember that day at Compiegne. The 24th of May. Joan



set out at the head of the last march of her life.

*[A battle that is already underway begins. It is a flashback to that time. JOAN enters with her FRENCH SOLDIERS, one of them being NOEL RAINGUESSON, one of Joan's childhood friends. They stop for a moment as Joan moves to stand in front of them to prepare them for a charge.]*

*[Joan raises her sword in the air to sound the charge. She looks her men in the eyes.]*

JOAN:

Sound the charge! If there is but a dozen of you that are not cowards, it is enough -- follow me!

Comment [C1]: To Fire Up

*[ENGLISH SOLDIERS enter. Joan and her soldiers run to fight them. Joan is injured. She continues to fight. The English are outnumbering and taking down Joan's men.]*

*[Noel goes to Joan and is trying to pull her away from battle.]*

NOEL:

Joan! We must retreat! Compiègne is lost!

JOAN:

What!? Sounding the retreat! NO!

Comment [C2]: To Deny

*[Noel grabs Joan and forces her out of battle. She moves toward the enemy again and remains with a few soldiers that are gradually being killed around her. As the enemy advances, soldiers retreat, including Noel thinking Joan is behind her. They run offstage to the gate.]*

*[Noel commands the soldiers to close the gate.]*

NOEL:

Close the gate!

*[This leaves Joan with a few soldiers outside to fight the English. They are quickly being defeated. Joan realizes this and attempts to retreat. She runs toward the gate offstage, but realizes that it was shut behind her. A cheer from*

*the enemy as they move to the gate. Joan rushes toward the enemy again and tries to fight them off herself. The English soldiers grab Joan and drag her offstage forcefully. They exit.]*

CONTE:

Joan of Arc. A prisoner. My dear friend, will march no more.

*[He exits.]*

(offstage)

2.

SCENE 1

*[A dungeon in Rouen in the evening. Joan's cell. A few days after Joan's capture. JOAN appears battered and bruised. She has just attempted escape from her tower. She is roughly treated by the English soldiers that serve as her guard. A GUARD drags Joan into her cell. Joan struggles.]*

GUARD:

Well! Why, isn't this the famed Maid of Orleans! Trying to escape! HA!

JOAN:

Please! I should be in the hands of the Church!

Comment [C3]: BEAT 1: To escape

GUARD:

No. You will remain in this cell. You will not escape again. Don't make us have to get rough with you.

*[The Guard has a moment of laughter. This comment triggers a fire inside Joan. She moves toward the Guard, but he grabs her and pushes her down.]*

JOAN:

I will tell you this. You should consider that you are in great danger if you continue to keep me here in this prison.

Comment [C4]: To threaten/warn

3.

*[The Guard exits. Joan is left inside her cell, praying. The scene freezes as Joan ventures into her memory of Domremy. It is the afternoon. JACQUES D'ARC enters, working on his farm. Joan*

*goes to help him. A MAN enters carrying a black flag. He is out of breath, he falls to his knees still holding the flag. He attempts to speak.]*

MAN:

JACQUES:

Is it not a lie? Marries the daughter of France to the Butcher of Agincourt? It is not to be believed.

MAN:

If you cannot believe that, Jacques d'Arc, then you have a difficult task indeed before you, for worse is

(MORE)

(catching his breath)

Black news is come. A treaty is has been made at Troyes between France and the English and Burgundians. By it France is betrayed and delivered over, tied hand and foot, to the enemy. It is the work of the Duke of Burgundy and that she-devil the Queen of France. It marries Henry of England to Catherine of France--

MAN: (cont'd)

to come. Any child that is born of that marriage--if even a girl--is to inherit the thrones of both England and France!

JACQUES:

Now that is certainly a lie.

MAN:

There is but this to tell. Our King, Charles VI, is to reign until he dies, then Henry V of England, is to be Regent of France until a child of his shall be old enough to--

JACQUES:

That man is to reign over us--the Butcher? It is lies! All lies! What becomes of our Dauphin? What says the treaty about him?

MAN:

Nothing. It takes away his throne and makes him an outcast.

JACQUES:

Our King would have to sign the treaty to make it good; and that he would not do, seeing how it serves his own son.

MAN:

I ask you this. Would the Queen sign a treaty disinheriting her son?

JACQUES:

That viper? Certainly. Nobody is talking of her. Nobody expects better of her. There is no villainy she will stick at, if it feeds her spite and she hates her son. Her signing of it is of no consequence. The King must sign.

MAN:

I will ask you another thing. What is the King's condition? Mad, isn't he?

JACQUES:

Yes, and his people love him all the more for it. It brings him near to them by his sufferings and pitying him makes them love him.

MAN:

You say right. Well, what would you of one that is mad? Does he know what he does? No. Does he do what others make him do? Yes. Now, then, I tell you he has signed the treaty.

4.

JACQUES:

Who made him do it?

MAN:

You know, without my telling. The Queen.

*[The Man and Jacques d'Arc exit. The flashback ends. The scene resumes. The Guard returns with one of the churchmen, JEAN BEAUPERE.]*

BEAUPERE:

I come to offer you freedom. If you promise not to fight the English, I will set you free.

JOAN:

Name of God, you but mock me. I know that you have neither the power nor the will to do it.

Comment [C5]: BEAT 5: To inform

BEAUPERE:

You simple girl! What fool does not take freedom when it is offered? Choose wisely. Promise to abandon your quest and choose not to pursue the English and we will give you your life.

JOAN:

I know that the English are going to kill me, for they think that when I am dead they can get the Kingdom of France. It is not so. Though there were a hundred thousand of them they would never get it!

*[The Guard, infuriated by her defiance, draws his dagger and flings himself at her to stab her. Beaupere stops him with a gesture.]*

BEAUPERE:

Very well, then. You will be alone in your defense. You will be tried by the English court and you are to be your own witness. We'll see what it really takes to break your spirit.

JOAN:

There must be an equal number. Where are the priests of the French? In all fairness.

Comment [C6]: BEAT 6: To question

BEAUPERE:

The Bishop Pierre Cauchon commands you yourself are responsible for your defense.

*[He exits followed by the Guard.]*

5.

*[A bell tolls. Joan wanders into another memory of Domremy. It is dusk. Jacques d'Arc and a Man enter carrying torches or some form of light. Joan stands next to her father. An ENGLISH SOLDIER enters and stands holding parchment that he reads from.]*

ENGLISH SOLDIER:

(glaring at the villagers)

People of Domremy! Your old mad King is now dead! You, the crown and all of France are now the property of the English baby in London. Give that child your allegiance, be servants and well wishers! You shall now have a stable government at last. In very little time, the English army will begin their last march to claim what is left of what is rightfully theirs! God grant long life to Henry, King of France and England, our sovereign lord!

*[An uproar. Joan, as a young girl, approaches the soldier in her sober, earnest way.]*

JOAN:

I would I might see thy head struck from thy body!

*[She crosses herself.]*

If it were the will of God.

Comment [C7]: To Defy

*[Then Jacques d'Arc and a Man are approached by two ENGLISH SOLDIERS. The two English soldiers seize them and take them offstage. They exit. Joan makes her way back to the bed in her cell during the chaos. She wakes up in her cell in Rouen as though from a nightmare, curled up, alone. Louis de Conte enters and sits against a wall.]*

SCENE 2

*[Louis de Conte is sitting in Compiegne leaning against a wall lost in thought, waiting. He may also be writing. It is morning. He is trying to stay strong, he may take time to pray. Noel enters. Conte stands and goes to his friend. As they speak there is a slight awkwardness as neither of them want to speak of Joan's name.]*

CONTE:

Noel! What news?

NOEL:

The Burgundians, the French traitors, sold her to the English. They sold her! The bastards of Satan. And D'Aulon was with her to the end. Old D'Aulon lies dead

(MORE)

6.

NOEL: (cont'd)  
in the field with her Standard in his hands. They tore  
it from his dead hands, their precious prize!

[A beat.]

CONTE:  
But they haven't it now. A month ago we risked our  
lives to regain it. Now it sits safely in Orleans.  
D'Aulon died trying to protect her. He is at peace. He  
did his duty.

NOEL:  
Yes, God be with him.

[A beat.]

No word of ransom from the King?

CONTE:  
There have been reports of it, but France has made no  
move.

NOEL:  
After everything Joan has done for him and raising the  
siege of Orleans to make that coward a King!

CONTE:  
What of the English?

NOEL:  
I have heard reports that they plan to use the Church  
to try to condemn Joan. Bishop Pierre Cauchon is set to  
preside over her trial. It seems he has his eye on the  
title of Archbishop, if he is victorious.

CONTE:  
Right into the hands of the enemy.

NOEL:  
France stands thankless and says nothing. What did Joan  
say? Nothing.

CONTE:  
She is too great to place blame upon another. You know  
that.

[A beat.]

They say she is going to be taken to Rouen for the trial.

NOEL: Rouen?

7.

CONTE:

Yes, right into the heart of the English.

NOEL:

Oh, Joan.

[A beat.]

CONTE:

It would give me peace to see her. Even to see the walls of the fortress they have her in.

NOEL:

Shall we go to Rouen? There has to be a way we can reach the city undetected.

[They exit.]

SCENE 3

*[Rouen. Evening, the same day. The chapel where the trial will take place. BISHOP PIERRE CAUCHON sits at his desk accompanied by a Guard. He is working in haste looking through books, papers, etc. A knock is at the door. It is NICOLAS LOYSELEUR, a church official. He enters.]*

LOYSELEUR:

You sent for me, sir?

CAUCHON:

Yes, I have prepared the processes verbal. It contains all the charges against that witch. She has committed sin against God and all that fall under her influence. I have sent for the records of her trial at Poitiers. I have also sent someone to her village to gain information about her history and her character. But it is about the same report that was sent back to Poitiers. You see, this will prove her innocent. She must not have anyone defending her. She must defend her own name.



[A beat.]

What information have you gained from your visits to her cell?

LOYSELEUR:

She confessed her heart to me. She believed that I was a patriot from her own country. In return, I gave her advice on how to approach her trial. We'll see how she fairs. Have you gathered any valuable information from the hole in her cell?

8.

CAUCHON:

Yes, from what I have overheard, we now have much of the information needed. The University of Paris has also sent an Inquisitor for her to be tried by forms of the Inquisition. I have also gathered clergymen from all around to assist in this trial.

LOYSELEUR:

French?

CAUCHON:

No. They are English.

[Enter Man as a servant with GUILLAUME MANCHON.]

MAN:

Sir, the Inquisitor from Paris.

[The Man exits.]

CAUCHON:

What news do you have for me?

MANCHON:

I must say, Bishop, that this trial cannot take place.

CAUCHON:

Why must you say this? You are a man of scholarly reputation. You cannot stand in between the Church and the sinner. This young girl has sinned and must answer to the Holy Father for all of the sins she has committed.

MANCHON:

You have no power to preside over this trial. The trial has already taken place at Poitiers and the girl was found innocent. The Archbishop of Rheims presided over her trial. You are not qualified to preside.

CAUCHON:

What are you to tell me these things?

MANCHON:

Rouen is not in your diocese. The young girl was not arrested in her village and you are the prisoner's outspoken enemy. You are not able to continue with this trial.

CAUCHON:

I have taken care of this. These obstacles will not obstruct the path of the Church any longer.

9.

MANCHON:

You can not do this!

CAUCHON:

(revealing the letters)

I have the letters from the territorial Chapter of Rouen to tell me otherwise.

MANCHON:

You cannot hide your evil deeds behind the face of the Church. You cannot use the Church as a puppet for your own wrongdoing. You must stop this, Bishop.

CAUCHON:

Take him away.

MANCHON:

The girl is innocent! God will punish you for this!

*[Manchon is taken away by the Guard. As they exit, he struggles.]*

CAUCHON:

A sinner must be punished. The Church will see to that.

*[Cauchon and Loyseleur exit.]*

*[A couple of days later. Conte and Noel have finally made it to the city of Rouen and have found a place to stay while in the city. It is the home of a peasant family. A Man enters leading Conte into a room.]*

MAN:

Welcome to Rouen.

CONTE:

Thank you.

*[The Man exits.]*

*[Conte sits down and begins to write. There is a knock at the door. Manchon, the chief recorder of the trial enters, burdened with bad news.]*

MANCHON:

It has been decided that the trial will begin at eight o'clock tomorrow. You must be ready to assist me.

CONTE:

Oh, Joan.

(to the Guard)

10.

MANCHON:

I am sorry.

CONTE:

What news of the trial?

MANCHON:

It will be public. It will be set in the chapel of the fortress that they keep her in.

CONTE:

Very well, then. I must go to tell my friend of this so we can prepare to leave for the chapel in the morning.

*[Conte begins to walk toward the door. Manchon puts his hand on Conte's shoulder. Conte stops.]*

MANCHON:

There is still hope. You must not forget that.

*[Conte looks at Manchon, he nods. They exit.]*

SCENE 4

*[Another flashback is taking place. Joan is remembering the day when she heard her Voices in Domremy. Joan enters and sits underneath the Fairy Tree. Hands loosely in her lap, head bent toward the ground, lost in thought. Conte enters and sees Joan. He tries to approach her when a white shadow glides across the grass to the Fairy Tree. When Conte sees this great shadow, he hides behind a tree. The wood becomes silent. It is of grand proportions - a robed form, with wings. The whiteness is so brilliant, it blinds Conte, who hides behind a tree. The birds begin to sing as if in worship. Joan casts herself on her knees, her head bent low and crosses her hands upon her breast. The shadow reaches her and clothes her in the brilliant light. She rises and stands, head bowed a little. After a moment, she raises her head and looks up as if to a tall figure. She clasps her hands, lifts them high and begins to plead.]*

JOAN:

But I am so young! Oh, so young to leave my mother and my home, and go out into the strange world to understand a thing so great! Ah, how can I talk with men, be comrade with men? -soldiers! It would give me over to insult, and rude usage, and contempt. How can I go to the great wars, and lead armies? - I, a girl, and ignorant of such things, knowing nothing of arms, nor

(MORE)

11.

JOAN: (cont'd)

how to mount a horse, nor ride it...Yet- if it is commanded--

Comment [C8]: BEAT 7: To understand

*[Her voice sinks a little and is broken by sobs. A noise is heard. Conte may have stepped on a twig, etc. Joan is startled, looking around. Joan calls for Conte.]*

Louis?

[He believes he is still dreaming from what he just witnessed. He crosses himself in order to break the "enchantment." Joan is approaching, cautiously.]

Louis? Is that you?

*[He steps out from behind the tree. Joan is not crying as before. Her spirits are high and her heart is not burdened.]*

CONTE:

Ah, Joan, I've got such a wonderful thing to tell you about! You would never imagine it. I've had a dream, and in the dream I saw you right here where you are standing now, and--

JOAN:

--It was not a dream.

CONTE:

Not a dream?

JOAN:

I suppose not. I think I am not.

CONTE:

Indeed you are not. I know you are not. And you were not dreaming when you cut the mark in the tree.

*[After a moment, he begins to realize he witnessed something not of this world. He was in the presence of an angel with his feet upon holy ground. He begins to move quickly away, affected by fear. Joan follows him.]*

JOAN:

Do not be afraid; there is no need. Come with me. We will sit by the spring and I will tell you my secret.

Comment [C9]: BEAT 8: To reveal

*[They sit. Conte with a question already in his mind.]*

(stopping him)

12.

CONTE:

Tell me one thing now. What was that great shadow that I saw?

JOAN:

Do not be disturbed. You are not in danger. It was the shadow of an archangel--Michael, the chief and lord of the armies of heaven.

*[Conte crosses himself again, fearing he did step upon holy ground.]*

CONTE:

You were not afraid, Joan? Did you see his face--did you see his form?

JOAN:

Yes. I was not afraid, because this was not the first time. I was afraid the first time.

CONTE:

When was that, Joan?

JOAN:

It is nearly three years ago, now.

CONTE:

So long? Have you seen him many times?

JOAN:

Yes, many times.

CONTE:

Why did you not tell us about it?

JOAN:

It was not permitted. It is permitted now, and soon I shall tell all. But only you, now. It must remain a secret a few days still.

CONTE:

Has none seen that white shadow before but me?

JOAN:

No one. It has fallen upon me before when you and others were present, but none could see it. Today it has been otherwise, and I was told why, but it will not

be visible again to any.

CONTE:

It was a sign to me, then--and a sign with a meaning of some kind?

13.

JOAN:

Yes, but I may not speak of that.

CONTE:

Strange--that that dazzling light could rest upon an object before one's eyes and not be visible.

JOAN:

With it comes speech, also. Several saints come, attended by hundreds of angels, and they speak to me. I hear their voices, but others do not. They are very dear to me--my Voices, that is what I call them to myself.

CONTE:

Joan, what did they tell you?

JOAN:

All manner of things--about France I mean.

CONTE:

What things have they been used to tell you?

JOAN: (sighing)

Disasters--only disasters, and misfortunes, and humiliations. There was naught else to foretell.

CONTE:

They spoke of them to you beforehand?

JOAN:

Yes. So that I knew what was going to happen before it happened. It made me grave--as you saw. It could not be otherwise. But always there was a word of hope, too. More than that, France was to be rescued, and made great and free again. But how and by whom--that was not told. Not until today. But today I know. God has chosen me for this work, and by His command, and in His

protection, and by His strength, not mine, I am to lead His armies, and win back France, and set the crown upon the head of His servant that is Dauphin and shall be King of France.

CONTE:

You, Joan? You, a child, lead armies?

JOAN:

Yes. For a one little moment or two the thought crushed me. I am only a child. A child and ignorant, ignorant of everything that pertains to war, and not fitted for the rough life of camps and the companionship of soldiers. But those weak moments passed, they will not

(MORE)

14.

JOAN: (cont'd)

come again. I am enlisted. I will not turn back, God helping me, till the English grip is loosed from the throat of France. My Voices have never told me lies, they have not lied today. They say I am to go to Robert de Baudricourt, governor of Vaucouleurs, and he will give me men-at-arms for escort and send me to the King. A year from now a blow will be struck which will be the beginning of the end, and the end will follow swiftly.

CONTE:

Where will it be struck?

JOAN:

My Voices have not said, nor will it happen this present year, before it is struck. It is appointed me to strike it, that is all I know and follow it with others, sharp and swift, undoing in ten weeks England's long years of costly labor, and setting the crown upon the Dauphin's head--for such is God's will; my Voices have said it and shall I doubt it? No. It will be as they have said, for they say only that which is true.

CONTE:

Joan, I believe the things you have said, and now I am glad that I am to march with you to the great wars--that is, if it is with you I am to march when I go.



JOAN:

It is true that you will be with me when I go to the wars, but how did you know?

Comment [C10]: BEAT 9: To interrogate

CONTE:

I shall march with you, and so will your brothers, Jean and Pierre, but not young Jacques.

JOAN:

All true-- it is so ordered, as was revealed to me lately, but I did not know until today that the marching would be with me, or that I should march at all. How did you know these things?

CONTE:

You have said them. You don't remember?

JOAN:

(stunned)

No. Please keep these revelations to yourself for the present. I leave before dawn. No one will know it but you. I go to speak with the governor of Vaucouleurs as commanded, who will despise me and treat me rudely, and perhaps refuse my prayer at this time. I may need you

(MORE)

15.

JOAN: (cont'd)

in Vaucouleurs, for if the governor will not receive me I will dictate a letter to him, and so must have someone by me who knows the art of how to write and spell the words. You will go from here tomorrow in the afternoon, and remain in Vaucouleurs until I need you. Goodbye for now.

Comment [C11]: BEAT 10: To insist

*[She exits. Conte watches her leave. After she is gone, he speaks.]*

CONTE:

I swear by all that is holy I will do whatever you need me to do.

*[He exits.]*

*[The morning of the trial. Manchon, Louis de Conte and Noel enter and are finding their way to their*

*seats inside the chapel. Townspeople enter to take their seats. An excited chatter fills the room as they await for the trial to start. After a moment, Pierre Cauchon, Jean Beaupere and Nicolas Loyseleur enter and take their places. The chapel is filled with people all except for a small bench isolated on one side of the room in the view of everyone. It is a wooden bench with no back and is guarded by the Guard escorting her in morion, breast plate, steel gauntlets wielding halberds on each side of the bench.]*

CAUCHON:

Produce the accused!

*[Silence overcomes the room. All faces turn towards the door leading to the dungeon. Everyone awaiting the embodied prodigy, the legend. Then far down the corridors, a vague slow sound is heard. The sound of chains being dragged. Joan enters escorted by a Guard. She is dressed in male attire, doublet and hose, all black. She is pale and weak, being weighed down by heavy iron chains. She walks to her bench. She sits with chains in her lap.]*

CAUCHON:

You must kneel and make oath to answer with exact truthfulness to all questions asked you.

JOAN:

No. For I do not know what you are going to ask me. You might ask of me things which I would not tell you.

Comment [C12]: BEAT 11: To deny

16.

CAUCHON:

With the divine assistance of our Lord we require you to expedite these proceedings for the welfare of your conscience. Swear, with your hands upon the Gospels, that you will answer true to the questions which shall be asked you!

*[With the last sentence, he slams his hand on the table.]*

JOAN:

As concerning my father and mother, and the faith, and what things I have done since my coming into France, I will gladly answer; but as regards the revelations which I have receive from God, my Voices have forbidden me to confide them to any save the King --

*[She is interrupted by angry outbursts of threats and expletives. She fixes her eye upon Cauchon.]*

--and I will never reveal these things though you cut my head off!

Comment [C13]: BEAT 12: To be heard

*[The judge and half the court jump to their feet, shaking fists and storming. An uproar. This lasting for a few moments while Joan sits untroubled in front of them. This angers them.]*

JOAN:

Prithee speak one at a time, fair lords, then I will answer all of you.

CAUCHON:

You must take the oath!

JOAN:

I shall not.

*[A beat.]*

CAUCHON:

What is your name?

JOAN:

Jeanne d'Arc.

CAUCHON:

How old are you?

JOAN:

Nineteen.

(annoyed)

17.

CAUCHON:

Where were you born?

JOAN:  
Domremy.

CAUCHON:  
How much education have you had?

JOAN:  
I have learned from my mother the Pater Noster, the Ave Maria, and the Belief. All that I know was taught me by my mother.

CAUCHON:  
Did you learn any trade or occupations at home?

JOAN:  
Yes, to sew and spin. I helped my mother in the household work and went to the pastures with the sheep and cattle.

*[Cauchon then motions for Jean Beupere, a church official, to step forward and begin to ask his questions. Jean Beupere, a sly man with a talent in tricks and great knowledge in theology comes forward to speak.]*

BEAUPERE:  
When did you first hear these Voices?

JOAN:  
I was thirteen when I first heard a Voice coming from God to help me to live well. I was frightened. It came at mid-day, in my father's garden in the summer.

Comment [C14]: BEAT 13: To remember

BEAUPERE:  
From what direction did it come?

JOAN:  
From the right--from toward the church.

BEAUPERE:  
Did it come with a bright light?

JOAN:  
Oh, yes. It was brilliant. When I came into France I often heard the Voices very loud.

BEAUPERE:

What did the Voices sound like?

18.

JOAN:

It was a noble Voice, and I thought it was sent to me from God. The third time I heard it I recognized it as being an angel's.

BEAUPERE:

Could you understand it?

JOAN:

Quite easily. It was always clear.

BEAUPERE:

What advice did it give you as to the salvation of your soul?

JOAN:

It told me to live rightly, and be regular in attendance upon the services of the Church. And it told me that I must go to France.

BEAUPERE:

Did the Voice seek you often?

JOAN:

Yes. Twice or three times a week, saying, "Leave your village and go to France."

BEAUPERE:

Did your father know about your departure?

JOAN:

No. The voice said, "Go to France"; therefore I could not abide at home any longer.

BEAUPERE:

What else did it say?

JOAN:

That I should raise the siege of Orleans.

BEAUPERE:

Was that all?

JOAN:

No, I was to go to Vaucouleurs, and Robert de Baudricourt would give me soldiers to go with me to France; and I answered, saying that I was a poor girl who did not know how to ride, neither how to fight. I finally got the soldiers that I needed and began my march.

19.

BEAUPERE:

How were you dressed?

JOAN:

I wore a man's dress, also a sword which Robert de Baudricourt gave me, but no other weapon.

BEAUPERE:

Who was it that advised you to wear the dress of a man?

*[Joan is suspicious. She does not answer.]*

BEAUPERE:

Answer. It is a command!

JOAN:

Passez outre. Pass on to matters which you are privileged to pry into.

Comment [C15]: BEAT 14: To deflect

BEAUPERE:

Did the Voice always urge you to follow the army?

JOAN:

My Voices required me to remain behind at St. Denis. I would have obeyed if I had been free, but I was helpless by my wound, and the knights carried me away by force.

BEAUPERE:

When were you wounded?

JOAN:

I was wounded in the moat before Paris, in the assault.

BEAUPERE:

Was it a feast day?

JOAN:

Yes, it was a feast day.

BEAUPERE:

Now, then, tell me this: did you hold it right to make the attack on such a day?

(skeptical)

JOAN:

Passez outre.

*[Joan rises and stands, facing toward Cauchon.]*

Take care what you do, my lord, you who are my judge, for you take a terrible responsibility on yourself and you presume too far.

Comment [C16]: BEAT 15: To warn

(to Beaupere)

20.

CAUCHON:

If you don't obey and speak truthfully, you face threat of instant condemnation!

*[Joan, still standing, proud and undismayed answers back.]*

JOAN:

Not all the clergy in Paris and Rouen could condemn me, lacking the right!

*[A great applause erupts from the crowd. Joan sits back down.]*

I have already made oath. It is enough. I will tell what I know, but not all that I know. I came from God. I have nothing more to do here. Return me to God, from whom I came.

CAUCHON:

Once more I command you to --

JOAN:

--Passez outre.

Comment [C17]: BEAT 16: To deflect

*[Cauchon, steaming with anger, signals Beaupere to*

*take over the questioning.]*

BEAUPERE:

When have you heard your Voice?

JOAN:

Yesterday and today.

BEAUPERE:

What did the Voice say?

JOAN:

It told me to answer boldly and that God would help me.

(to Cauchon)

You say that you are my judge; now I tell you again,  
take care what you do, for in truth I am sent of God  
and you are putting yourself in great danger.

BEAUPERE:

(ignoring her threat)

Has it forbidden you to answer only part of what is  
asked you?

JOAN:

I will tell you nothing as to that. I have revelations  
touching the King my master and those I will not tell  
you.

(about to explode)

21.

(stirred by great emotion)

I believe wholly--as wholly as I believe the Christian  
faith and that God has redeemed us from the fires of  
hell, that God speaks to me by that Voice!

*[A flashback is beginning. The scene freezes.  
Conte enters. Joan joins him away from the trial.  
They are in a field in Domremy. It is a place  
where they've spent so much of their time.]*

CONTE:

Joan, I have been thinking it all over and have  
concluded that we have been in the wrong all this time.  
That the case of France is desperate. That it has been



desperate ever since Agincourt, and that today it is more than desperate, it is hopeless.

JOAN:

The case of France is hopeless? Why should you think that? Tell me.

Comment [C18]: BEAT 17: To question (out of concern)

CONTE:

Let us put sentiment and patriotic illusions aside, and look the facts in the face. One has to see that the French house is bankrupt, that one-half of its property is already in the English sheriff's hands and the other half in nobody's--except those of irresponsible raiders and robbers confessing allegiance to nobody. Our King is shut up with his favorites and fools in inglorious idleness and poverty in a narrow little patch of the kingdom. No authority, not a farthing to his name and he is not fighting. There is one thing that he is intending to do--give the whole thing up, pitch his crown into the sewer and run away to Scotland! There are the facts. Are they correct?

JOAN:

Yes, they are correct.

CONTE:

Then it is as I have said. One needs but to add them together in order to realize what they mean.

JOAN:

What--that the case of France is hopeless?

CONTE:

Necessarily. In face of these facts, doubt of it is impossible.

JOAN:

How can you say that? How can you feel like that?

22.

CONTE:

How can I? How could I think or feel in any other way, in the circumstances? Joan, with these fatal figures before you, have you really any hope for France--really and actually?

JOAN:

Hope--oh, more than that! France will win her freedom and keep it. Do not doubt it.

Comment [C19]: BEAT18: To reassure

CONTE:

Joan, your heart, which worships France, is beguiling your head. You are not perceiving these important figures. France is already lost, France has ceased to exist. What was France is now but a British province. Is this true?

JOAN:

Yes, it is true.

(her voice is low, touched with emotion)

CONTE:

Very well. Now add this fact. When have French soldiers won a victory? Since eight thousand Englishmen nearly annihilated sixty thousand Frenchmen a dozen years ago at Agincourt, French courage has been paralyzed. And so it is a common saying today, that if you confront fifty French soldiers with five English ones, the French will run.

JOAN:

It is a pity, but even these things are true.

CONTE:

Then certainly the day for hoping is past.

JOAN:

France will rise again. You shall see.

CONTE:

Rise?--with this burden of English armies on her back!

JOAN:

She will cast it off. She will trample it under foot!

CONTE:

Without soldiers to fight with?

JOAN:

The drums will summon them. They will answer and they will march.

23.

CONTE:

March to the rear, as usual?

JOAN:

No, to the front--ever to the front--always to the front! You shall see.

CONTE:

And the pauper King?

JOAN:

He will mount his throne--he will wear his crown.

CONTE:

Why, if I could believe that in thirty years from now the English domination would be broken and the French monarch's head find itself hooped with a real crown of sovereignty--

JOAN:

--Both will have happened before two years are sped.

CONTE:

Indeed? And who is going to perform all these sublime impossibilities?

JOAN: God.

*[The flashback ends. The scene continues.]*

BEAUPERE:

Why doesn't the Voice speak to the King itself, as it did when you were with him? Would it not if you asked it?

JOAN:

I do not know if it be the wish of God. Without the Grace of God I could do nothing.

Comment [C20]: BEAT 19: To proclaim

BEAUPERE:

Are you in a state of Grace?

JOAN:

If I be not in a state of Grace, I pray God place me in it; if I be in it, I pray God keep me so.

CAUCHON:

(exasperated)

This session is closed. We are finished for the day. You are forbidden to attempt escape from prison, upon pain of being held guilty of the crime of heresy.

24.

JOAN:

I am not bound by this prohibition. If I could escape I would not reproach myself, for I have given no promise, and I shall not.

*[Joan rises to leave the trial with the Guard. She turns to Cauchon, full of pride.]*

It is true I have wanted to escape, and I do want to escape. It is the right of every prisoner.

*[The Guard escorts her offstage. As she walks out of the room, her eyes meet those of Louis de Conte and Noel, but her face betrays no emotion. They exit. After they leave, Manchon, Loyseleur and the rest of the court exit. Only Cauchon and Beaupere remain.]*

CAUCHON:

We can not let her win this trial.

BEAUPERE:

So far we have tried everything, but it seems she has avoided every trap we have set for her.

CAUCHON:

There has to be some way we can cage her. She has a clean record for her involvement in battles. The girl bleeds innocent blood. But we can see how much she truly knows her religion. Or, we can devise some trick that she will overlook.

BEAUPERE:

If only we can get her to say something that can be twisted. Then we'll have her cornered.

CAUCHON:

I know there is opportunity for her male attire. We can

continue that path. That witch is making us look like fools in the trial. We have made no progress!

BEAUPERE:

Her visions are another opportunity.

CAUCHON:

Everyone knows and believes that she has had these visions. These miracles do not simply just happen. She knew of these things before they occurred.

BEAUPERE:

But what we don't know for sure is where they are coming from.

25.

CAUCHON:

Ah, true. She claims that they be from God. HA! Knowing that witch, her visions can be from devil. We need to stay true to this pursuit. How can she prove that they are from God?

BEAUPERE:

We will see.

*[They exit.]*

*[Another flashback is beginning. Joan's memory now brings forth the battle of Orleans. Conte enters and steps out getting ready to dictate a letter for Joan to the enemy. Joan enters.]*

CONTE:

Ready, Joan.

*[Joan paces back and forth, occasionally glancing towards the direction of the enemy as she speaks.]*

JOAN:

King of England, and you Duke of Bedford who call yourself Regent of France, William de la Pole, Earl of Suffolk, and you Thomas Lord Scales, who style yourselves lieutenants of the said Bedford--do right to the King of Heaven. Render to the Maid who is sent by God the keys of all the good towns you have taken and violated in France. She is sent hither by God to restore the blood royal---

Comment [C21]: BEAT 20: To scold

*[She is interrupted by the sounds of a struggle.]*

(facing the field)

What is he that is bound, there?

Comment [C22]: BEAT 21: To investigate

(to the Conte)

Send for that officer.

[Conte exits. After a moment, a FRENCH SOLDIER enters. He salutes Joan.]

Who is he?

FRENCH SOLDIER:

A prisoner, General.

JOAN:

What is his offense?

FRENCH SOLDIER:

He is a deserter.

26.

JOAN:

What is to be done with him?

FRENCH SOLDIER:

He will be hanged, but it was not convenient on the march, and there was no hurry.

JOAN:

Tell me about him.

FRENCH SOLDIER:

He is a good soldier, but he was asked to leave to go and see his wife who was dying, he said, but it could not be granted; so he went without leave. Meanwhile the march began, and he only overtook us yesterday evening.

JOAN:

Overtook you? Did he come of his own will?

FRENCH SOLDIER:

Yes, it was of his own will.

JOAN:

He is a deserter! Name of God! Bring him to me.

*[The French Soldier exits. After a moment, a prisoner, a man known as THE DWARF, with hands tied is brought to Joan. The French Soldier brings him in.]*

Hold up your hands.

*[The prisoner raises his hands. There is a tense moment as Joan raises her sword, the prisoner closes his eyes. Joan lays her sword to his bonds, the French Soldier is surprised.]*

FRENCH SOLDIER:

Ah, madam!--my General!

JOAN:

What is it?

FRENCH SOLDIER:

He is under sentence!

JOAN:

Yes, I know. I am responsible for him.

*[She cuts his bonds. His bonds have lacerated his wrists.]*

Ah, pitiful! Blood--I do not like it. Give me something, somebody, to bandage his wrists with.

27.

FRENCH SOLDIER:

Ah, my General! It is not fitting. Let me bring another to do it--

*[The French Soldier starts to exit, but Joan stops him. He hands her some cloth and material that be used as bandages. Joan begins fixing the prisoner's wrists.]*

JOAN:

--Another? De par le Dieu! You would seek far to find one that can do better than I, for I learned it long ago among both men and beasts. And I can tie better than those that did this; if I had tied him the ropes had not cut his flesh.

*[She has finished bandaging his wrists.]*

There, another could have done it no better--not as well, I think. Tell me--what is it you did? Tell me all.

DWARF:

It was this way, my angel. My mother died, then my three little children, one after the other, all in two years. It was the famine, others fared so. I buried them. Then when my poor wife's fate was come, I begged for leave to go to her. She was all I had. I begged on my knees. But they would not let me. Could I let her die, friendless and alone? So I went. I saw her. She died in my arms. I buried her. Then the army was gone.

*[She turns to the prisoner.]*

JOAN:

It sounds true. If true, it were no great harm to suspend the law this one time.

(suddenly)

I would see your eyes--look up!

(to the French Soldier)

This man is pardoned. Give you good-day, you may go.

*[The French Soldier exits.]*

(to the prisoner)

Did you know it was death to come back to the army?

DWARF:

Yes, I knew it.

JOAN:

Then why did you do it?

28.

DWARF:

Because it was death. She was all I had. There was nothing left to love.

JOAN:

Ah, yes, there was--France! The children of France have



always loved their mother--they cannot be left with nothing to love. You shall live--and you shall serve France--

Comment [C23]: BEAT 22: To reassure

DWARF:

--I will serve you!

JOAN:

--and you shall fight for France--

DWARF:

I will fight for you--

JOAN:

You shall be France's soldier--

DWARF:

I will be your soldier!

JOAN:

--You shall give all your heart to France--

DWARF:

I will give all my heart to you--and all my soul, if I have one--and all my strength, which is great--for I was dead and am alive again; I had nothing to live for but now I have! You are France for me! You are my France, and I will have no other.

JOAN:

Well, it shall be as you will.

*[Joan and the Dwarf exit.]*

SCENE 5

*[Rouen. It is morning. The chapel. Another day of the trial. Townspeople enter. Conte, Noel and Manchon enter and take their seats. Cauchon, Beaupere and Loyseleur enter and are in the same positions as the earlier session. Joan is escorted to her bench once again by the Guard.]*

CAUCHON:

Take the oath.

(smiling)

29.

JOAN:

I refuse to take your oath. But as to the matters set down in the processes verbal, I will freely tell the whole truth -- yes, as freely and fully as if I were before the Pope.

Comment [C24]: BEAT 23: To defy

*[The judges see their chance. Cauchon jumps at the opportunity.]*

CAUCHON:

Which one do you consider to be the true Pope?

JOAN:

Are there two?

(deflecting the accusation, innocently)

*[The crowd laughs, but the judges are not amused. This irritates Cauchon.]*

CAUCHON:

Which Pope do you consider the right one?

JOAN:

I hold that we are bound to obey our Lord the Pope who is at Rome.

CAUCHON:

Do you acknowledge that you own the document which proclaims that you summon the English to retire from the siege of Orleans and vacate France? Truly quite a fine production of an unpracticed girl of seventeen..

JOAN:

Yes, except that there are errors in it. Words which make me give myself too much importance. For instance, I did not say, "Deliver up to the the Maid", I said "Deliver up to the King". And I did not call myself "Commander in Chief". All those words which my secretary substituted. or may hap he misheard me or forgot what I said.

CAUCHON:

Do you acknowledge that you dictated this proclamation?

JOAN: I do.

CAUCHON:

Have you repented of it? Do you retract it?

JOAN:

No! Not even you. Not even you can chill the hopes that I uttered there. And more!

30.

(she stands)

I warn you now that before seven years a disaster will smite the English, oh, many a fold greater than the fall of Orleans! and ---

CAUCHON:

--Silence! Sit down!--

JOAN:

--and then, soon after, they will lose all of France!

CAUCHON:

How do you know that those things are going to happen?

JOAN:

I know it by revelation. And I know it as surely as I know that you sit here before me.

*[Cauchon signals Beaupere continues with his questioning.]*

BEAUPERE:

Why did you take the dress of a man?

JOAN:

It is a trifling thing and of no consequence. And I did not put it on by counsel of any man, but by command of God.

BEAUPERE:

Do you think you did well in taking the dress of a man?

JOAN:

I have done nothing but by the command of God.

BEAUPERE:

Was there an angel above the King's head the first time

you saw him?

*[On this comment, Joan is exasperated and losing patience.]*

JOAN:

By Blessed Mary!---

(calming down)

If there was one, I did not see it.

BEAUPERE:

What revelations were made to the King?

JOAN:

You will not get that out of me this year.

31.

BEAUPERE:

How did you know that there an ancient sword buried in the ground under the rear of the altar of the church of St. Catherine of Fierbois?

JOAN:

I knew the sword was there because my Voices told me so; and I sent to ask that it be given to me to carry in the wars. It seemed to me that it was not very deep in the ground.

Comment [C25]: BEAT 24: To inform

BEAUPERE:

Were you wearing it when you were taken in the battle at Compiegne?

JOAN:

No, but I wore it constantly until I left St. Denis after the attack upon Paris.

BEAUPERE:

Was the sword blessed? What blessing had been invoked upon it?

JOAN:

None. I loved it because it was found in the church of St. Catherine, for I loved that church very dearly.

BEAUPERE:

Which did you love best, your banner or your sword?

JOAN:

I loved my banner best--oh, forty times more than the sword! Sometimes I carried it myself when I charged the enemy, to avoid killing any one. I have never killed anyone.

*[A flashback is beginning. The scene freezes. It is the battlefield of Troyes after a surrender. A FRENCH SOLDIER is being taken by an ENGLISH SOLDIER. They enter. The prisoner is groaning and desperate, begging for his life. Joan and the Dwarf enter approaching the English Soldier with his hostage.]*

ENGLISH SOLDIER:

No. You may not stop me. He is my prisoner.

*[He begins to leave with the prisoner. They block his exit. He draws his knife and puts it to the prisoner's throat.]*

I may not carry him away, you say--yet he is mine, none will dispute it. Since I may not convey him hence, this property of mine, there is another way. Yes, I can kill

(MORE)

32.

ENGLISH SOLDIER: (cont'd)

him; not even the dullest among you will question that right. Ah, you had not thought of that--vermin!

FRENCH SOLDIER:

(through tears and desperation)  
Please! I have a wife and children! Please, let me return home to them. Please! I beg you. PLEASE!

*[At this moment, the Dwarf steps forward to address the soldier.]*

DWARF:

(to Joan and her men)  
Prithee, young sirs, let me beguile him, for when a

matter requiring persuasion is to the fore, I have indeed a gift in that sort, as any will tell you that know me well.

(to the English soldier)

You smile, and that is punishment for my vanity, and fairly earned, I grant it to you. Still, if I may toy a little, just a little. The Maid, out of her good heart will prize and praise this compassionate deed which you are about to--

*[Right before he finishes, the English soldier interrupts.]*

ENGLISH SOLDIER:

(he spits)

The Maid of Orleans? HA!

*[At this moment, Joan's friends spring forward, but the Dwarf stops them and brushes them aside.]*

DWARF:

(to Joan's friends)

I crave your patience. Am not I her guard of honor? This is my affair.

*[After he says this, the Dwarf shoots his right hand out and grips the English soldier by the throat and holds him upright on his feet. He addresses the English soldier in a grave and earnest manner.]*

You have insulted the Maid and the Maid is France. The tongue that does that earns a long furlough.

*[There is a muffling sound of cracking of bones. The English soldier goes limp and he collapses to the ground when the Dwarf releases him. At that moment, the French soldier leaps to his feet and begins to take revenge on the English soldier's*

33.

*body. It is childish rage. He kicks it, laughing, cursing like a drunken fiend. As the freed man celebrates, another ENGLISH SOLDIER enters and*

*approaches him and slips a knife through the French soldier's neck and he goes down with a death-shriek. Joan turns to address her men. The English soldier exits.]*

JOAN:

You have right upon your side. It is plain. It was a careless word to put in the treaty and covers too much. But ye may not take these poor men away. They are French and I will not have it. The King shall ransom them, every one. Wait till I send you word from him and hurt no hair on their heads, for I tell you, I who speak, that that would cost you very dear.

Comment [C26]: BEAT 25: To warn

*[The flashback ends. The Dwarf exits and the corpses the of the prisoner and the English soldier disappear. Joan returns to the trial and is seated at her bench. The scene resumes.]*

CAUCHON:

You have said that you recognized these Voices as being the voices of angels the third time that you heard them. What angels were they?

JOAN:

St. Catherine and St. Marguerite.

Comment [C27]: BEAT 26: To inform

CAUCHON:

Whose was the first Voice that came to you when you were thirteen years old?

JOAN:

It was the Voice of St. Michael. I saw him before my eyes; and he was not alone, but attended by a cloud of angels.

CAUCHON:

Did you see the archangel and the attendant angels in the body, or in the spirit?

JOAN:

I saw them with the eyes of my body, just as I see you; and when they went away I cried because they did not take me with them. I will say again, as I have said before, many times in these sittings, that I answered all questions of this sort before the court at Poitiers, and I would that you would bring here the record of

that court and read from that. Prithee send for that book--

34.

CAUCHON:

--What promises did they make you?

JOAN:

That is not in your processes, yet I will say this much: they told me that the King would become master of his kingdom in spite of his enemies.

CAUCHON:

And what else?

JOAN:

They promised to lead me to Paradise.

BEAUPERE:

In the final assault at Orleans did you tell your soldiers that the arrows shot by the enemy and the stones discharged from their catapults and cannon would not strike any one but you?

JOAN:

No. And the proof is, that more than a hundred of my men were struck. I told them to have no doubts and no fears; that they would raise the siege. I was wounded in the neck by an arrow in the assault upon the Bastille that commanded the bridge, but St. Catherine comforted me and I was cured in fifteen days without having to quit the saddle and leave my work.

BEAUPERE:

Did you know you were going to be wounded?

JOAN:

Yes, and I had told it to the King beforehand. I had it from my Voices.

CAUCHON:

Why did you jump from the tower of Beaufort by night and try to escape? Did you not say that you would rather die than be delivered into the power of the English?



JOAN:

Yes, my words were, that I would rather that my soul be returned unto God than that I should fall into the hands of the English.

CAUCHON:

We have it that you were in an angry disposition after jumping from the tower. We have reason to believe that you blasphemed the name of God.

(interrupting)

35.

JOAN:

It is not true. I have never cursed. It is not my custom to swear.

Comment [C28]: BEAT 27: To deny

CAUCHON:

This session is closed.

*[Joan is taken away by the Guard. After Joan and the Guard have exited, all the rest exit except for Cauchon, Beaupere and Loyseleur. Cauchon furiously starts shuffling through his papers and records and paces back and forth. A moment later, Beaupere and Loyseleur join him.]*

CAUCHON:

She is making us look like fools out there! The witch!

BEAUPERE:

We have to do this quick. Every moment wasted on useless questions will let the witch win over a judge with her witchcraft.

LOYSELEUR:

Everything that we have done so far can be ruined.

CAUCHON:

I believe I have a solution to this problem. The judges must be fatigued by the many days spent on this trial. Why can't the trial be held with but a handful of judges? We will let all but a handful go. You both must find the strictest and fearless judges of the court and ask them to stay. We cannot afford to have lambs in our court. My clerks must sift through her answers in the

trial and find information that can be used against her. These sittings will now be private and held away from public eye. We will win this trial.

*[They exit. Another flashback begins. It is the castle of the Dauphin, Charles VII, in Chinon. The Dauphin and Tremouille enter. After a moment, Joan enters and moves forward to speak to the Dauphin and Tremouille. She kneels in front of the Dauphin.]*

DAUPHIN:

You shall not kneel to me, my matchless General. But you must not stand. You have lost blood for France and your wound is yet green--come. What shall be your reward? Name it.

JOAN:

Oh, dear and gracious Dauphin, I have but one desire--only one. If--

Comment [C29]: BEAT 28: To request

36.

DAUPHIN:

Don't be afraid, my child. Name it.

JOAN:

(almost standing)

That you will not delay a day. My army is strong and valiant, and eager to finish its work--march with me to Rheims and receive your crown!

DAUPHIN:

To Rheims--oh, impossible, my General! We march through the heart of England's power?

JOAN:

Ah, I pray you do not throw away this perfect opportunity. Everything is favorable--everything. Seeing us hesitate to follow up our advantage, our men will wonder, doubt, lose confidence, and the English will wonder, gather courage, and be bold again. Now is the time--prithee let us march!

Comment [C30]: BEAT 29: To insist

*[Tremouille steps forward to offer his opinion.]*

TREMOUILLE:

Sire, all prudence is against it. Think of the English strongholds along the Loire, think of those that lie between us and Rheims--

*[Joan cuts him off.]*

JOAN: (to Tremouille)  
--If we wait, they will all be strengthened, reinforced. Will that advantage us?

TREMOUILLE:  
Why--no.

JOAN:  
Then what is your suggestion? What is it that you would propose to do?

TREMOUILLE:  
My judgment is to wait.

JOAN:  
Wait for what?

TREMOUILLE:  
Matters of state are not proper matters for public discussion.

37.

JOAN:  
(placidly)  
I have to beg your pardon. My trespass came of ignorance. I did not know that matters connected with your department of the government were matters of state.

TREMOUILLE:  
I am the King's chief minister, and yet you had the impression that matters connected with my department are not matters of state? Pray how is that?

JOAN:  
Because there is no state.

TREMOUILLE:

No state!

JOAN:

No, sir, there is no state, and no use for a minister. France is shrunk to a couple of acres of ground, a sheriff's constable could take care of it, its affairs are not matters of state. The term is too large.

Comment [C31]: BEAT 30: To explain

*[The Dauphin lets out a hearty, careless laugh. Tremouille is angry. He starts to speak, but the Dauphin stops him by raising his hand.]*

DAUPHIN:

There--I take her under the royal protection. She has spoken the truth, the ungilded truth--how seldom I hear it! Joan, my frank, honest General, will you name your reward?

JOAN:

Dear and noble Dauphin, give me the one reward I ask. The dearest of all rewards--march with me to Rheims and receive your crown. I will beg it on my knees.

Comment [C32]: BEAT 31: To plead

*[He puts his hand on her arm to stop her.]*

DAUPHIN:

No, sit. You have conquered me. It shall be as you--

*[Tremouille interrupts, warning the King.]*

TREMOUILLE:

Well, well, we will think of it, we will think it over and see. Does that content you, impulsive little soldier?

*[Joan is delighted at first, but by the end of the speech, she is insulted. She speaks with terrified impulse.]*

38.

JOAN:

Oh, use me! I beseech you, use me--there is but little time!

TREMOUILLE:

But little time?

JOAN:

Only a year--I shall last only a year.

TREMOUILLE:

Why, child, there are fifty good years in that compact little body yet.

JOAN:

Oh, you err, indeed you do. In one little year the end will come. Ah, the time is so short, the moments are flying, and so much to be done! Oh, use me, and quickly--it is life or death for France.

Comment [C33]: BEAT 32: To guilt

*[The flashback ends. The Dauphin, Tremouille and Joan exit.]*

39.

ACT 2

SCENE 1

*[A flashback begins. The Coronation of Charles VII at Rheims. The Dauphin, Tremouille and Joan enter. After a moment, a servant enters bringing the crown. Anthems are heard as the Dauphin takes his oath. The Dauphin reaches for the crown and hesitates. The Dauphin smiles at Joan and takes the crown in his hand and sits it upon his head. All exit.]*

*[Another morning of the trial. The chapel. The sessions are now private. Manchon and Conte enter. Cauchon, Beaupere and Loyseleur enter.]*

CAUCHON:

Bring her in!

*[Joan once again is escorted by the Guard from the hallway leading to the dungeon to her bench. She looks much worse than she did at previous sittings. She is tired, weak and dazed.]*

Do you believe St. Catherine and St. Marguerite hate the English?

JOAN:

They love whom Our Lord loves, and hate whom He hates.

Comment [C34]: BEAT 33: To inform

CAUCHON:

Does God hate the English?

JOAN:

Of the love or the hatred of God toward the English I know nothing. But I know this -- that God will send victory to the French, and that all the English will be flung out of France but the dead **ones!**

Comment [C35]: BEAT 34: To warn

CAUCHON:

Was God on the side of the English when they were prosperous in France?

JOAN:

I do not know if God hates the French, but I think that He allowed them to be chastised for their **sins.**

Comment [C36]: BEAT 35: To inform

CAUCHON:

Do you think it was right to go away to the wars without getting your parents' leave? It is written, one must honor his father and mother.

40.

JOAN:

I have obeyed them in all things but that. And for that I have begged their forgiveness in a letter and gotten it.

CAUCHON:

Ah, you have asked their pardon? So you knew you were guilty of sin in going without their leave!

JOAN:

I was commanded of God, and it was right to go! If I had had a hundred fathers and mothers and been a king's daughter to boot I would have gone.

CAUCHON:

Did you never ask your Voices if you might tell your parents?

JOAN:

They were willing that I should tell them, but I would not for anything have given my parents that pain.

*[Another flashback is beginning. The scene*

*freezes. Jacques d'Arc enters. Joan runs to her father at the Coronation.]*

JOAN:

Father!

Comment [C37]: BEAT 36: To get attention

*[He grabs her and holds her close. He speaks with great difficulty.]*

JACQUES:

There, hide your face, child, and let your old father humble himself and make his confession. I--I--don't you see, don't you understand?--I was afraid, as remembering that cruel thing I said once in my sinful anger. Oh, appointed of God to be a soldier, and the greatest in the land! And in my ignorant anger I said I would drown you with my own hands if you unsexed yourself and brought shame to your name and family. You understand it now, my child, and you forgive?

JOAN:

Yes, father.

Comment [C38]: BEAT 37: To forgive

JACQUES:

I don't understand it. You are so little. So little and slender. When you had your armor on, today, it gave one a sort of notion of it, but in these pretty silks and velvets, you are only a dainty page, not a league-striding war-colossus, moving in clouds and darkness and breathing smoke and thunder. I would God I

(MORE)

41.

JACQUES: (cont'd)

might see you at it and go tell your mother! That would help her sleep, poor thing!

JOAN:

Ah, poor mother.

Comment [C39]: BEAT 38: To seek forgiveness

JACQUES:

Yes, your mother. She wakes nights, and lies so, thinking--that is, worrying, worrying about you. And when the night-storms go raging along, she moans and says, "Ah, God pity her, she is out with her poor wet soldiers."

JOAN:  
Mother.

(tearfully, a slight laugh)

JACQUES:  
And when the lightning glares and the thunder crashes she wrings her hands and trembles, saying, "It is like the awful cannon and the flash, and yonder somewhere she is riding down upon the spouting guns and I not there to protect her!" The only thing she cares to know is that you are safe. When there is news of a victory and all the village goes mad with pride and joy, she kneels in the dirt and praises God as long as there is any breath left in her body. She always says, "Now it is over--now France is saved--now she will come home"--and is always disappointed, and goes about mourning.

JOAN:  
Don't, father, it breaks my heart. I will be so good to her when I get home. I will do her work for her, and be her comfort, and she shall not suffer any more through me.

JACQUES:  
Our village is proud of you, dear. Yes, prouder than any village ever was of anybody before.  
  
*[The flashback ends. He exits. Joan returns to the trial and is seated at her bench. The scene resumes.]*

CAUCHON:  
Would you escape if you saw the doors open?

JOAN:  
Yes -- for I should see in that the permission of Our Lord. St. Catherine has promised me help, but I do not know the form of it. What my Voices have said clearest is, that I shall be delivered by a great victory.

Comment [C40]: BEAT 39: To reveal

42.

(she raises her head)  
And they always say, "Submit to whatever comes; do not grieve for your martyrdom; from it you will ascend into



the Kingdom of Paradise."

*[Beaupere addresses Joan.]*

BEAUPERE:

As the Voices have told you you are going to Paradise, you feel certain that that will happen and that you will not be damned in hell. Is that so?

JOAN:

I believe what they told me. I know that I shall be saved.

BEAUPERE:

Do you think that after that revelation you could be able to commit mortal sin?

JOAN:

As to that, I do not know. My hope for salvation is in holding fast to my oath to keep my body and my soul pure.

BEAUPERE:

Will you submit to the determination of the Church all your words and deeds, whether good or bad?

JOAN:

I will submit them to Our Lord who sent me. It would seem to me that He and His Church are one, and that there should be no difficulty about this matter.

(to the judge)

Why do you make a difficulty where there is no room for any?

Comment [C41]: BEAT 40: To question motives

BEAUPERE:

There is but one Church. Will you not submit those matters to the Church Militant?

JOAN:

I am come to the King of France from the Church Triumphant on high by its commandments and to that Church I will submit all those things which I have done. For the Church Militant I have no other answer now.

BEAUPERE:

You have said to my lord the Bishop that you would answer him as you would answer before our Holy Father the Pope, and yet there are several questions which you continually refuse to answer. Would you not answer the

(MORE)

43.

BEAUPERE: (cont'd)

Pope more fully than you have answered before my lord of Beauvais? Would you not feel obliged to answer the Pope, who is the Vicar of God, more fully?

JOAN:

Take me to the Pope. I will answer to everything that I ought to.

CAUCHON:

This session is closed! Take the prisoner away!

*[The Guard approaches Joan quickly. Joan stands and moves feebly away, dragging her chains escorted by the Guard. They exit. Beaupere, Loyseleur and Conte exit. Cauchon and Manchon remain. Cauchon approaches him as he is about to leave the trial. He is reluctant to take part in the trial. Cauchon is showing him the processes from the trial.]*

CAUCHON:

What is your opinion of this trial?

MANCHON:

After reviewing the processes that you have given me, I believe that this trial is null and void.

CAUCHON:

What?

MANCHON:

The trial was secret. The people present for this trial were not granted freedom of speech and action. It was not possible for those attending the trial. The trial touched the honor of the King of France and he was not summoned to defend himself in trial, nor anyone appointed to represent him. The charges against the prisoner were not communicated to her. The young

prisoner was required to defend herself alone without the help of a counsel notwithstanding she had so much at stake.

CAUCHON:

This is ridiculous! You cannot take the side of this witch! You would be damned to hell as she would! She is against the Church and against the English and plans for a great attack upon us! You are wrong if you do not wish that she rot in her cell or be burnt at the stake! She has committed mortal sin. You live in sin as well if you take her side. I swear that I should have you drowned!

(containing his fury)

44.

*[Cauchon is steaming with fury and tries to attack Manchon. Manchon defends himself.]*

MANCHON:

No, Bishop. It is you that should burn in hell. For condemning a young innocent girl to her death.

CAUCHON:

Remove him!

*[The Guard re-enters and starts to take Manchon away.]*

(to the Guard)

Send for Beaupere and Loyseleur.

*[The Guard exits with Manchon.]*

I will not give up. I will burn that witch and her soul will be damned to hell. She will not stand in my way. The Maiden of Orleans will not leave the dungeon or walk free.

*[He exits.]*

SCENE 2

*[Rouen. The dungeon. Evening. Outside Joan's cell. Cauchon, Loyseleur and Manchon enter followed by the Man as a servant. Cauchon stops Beaupere.]*

LOYSELEUR:

What is it, sir?

CAUCHON:

We must appoint a commission to reduce the number of articles as a new attempt. We must try to get her to submit her mission to the church militant.

*[They enter Joan's cell. She is weak and sickly.]*

CAUCHON:

We ask you again to consider to submit your mission to the examination and decision of the church militant.

JOAN:

I will not.

Comment [C42]: BEAT: 41 To deny

MANCHON:

(sympathetically)

Would you be willing to let your case go before the Council of Basel? The numbers of the English and French parties are equal.

(to the Guard)

45.

JOAN:

Yes! I would gladly go before a fair tribunal.

Comment [C43]: BEAT 42: To call out (the injustice)

CAUCHON:

Shut up, in the devil's name!

MANCHON:

Shall I enter Joan's submission to the Council of Basel?

CAUCHON:

No! It is not necessary.

JOAN:

Ah, you set down everything that is against me, but you will not set down what is for me.

CAUCHON:

We will move to our new indictment - the Twelve Articles. You have asserted that you have found your

salvation, you refuse to submit yourself to the Church. You have threatened with death those who would not obey you and you declare that all you have done was done by command of God. You claim you have never committed any sin. Wearing male dress is a sin and you pretend that St. Catherine and St. Marguerite spoke French and not English and were French in their politics.

*[Joan is about to respond. She passes out.]*

(to Manchon)

CAUCHON:

Send for Beaupere! Send for a physician!

*[The Man, as a servant runs off.]*

MANCHON:

She needs rest.

CAUCHON:

Rest? No, I will see to it that she delivers the truth first.

MANCHON:

She has had no rest! Barely any food or water. She is sick! We must let her rest if she is to give you the truth you need. Perhaps after the physician is finished with her.

CAUCHON:

You forget your place. She is but a prisoner. The needs of a prisoner are not my business.

(to servant)

46.

*[Cauchon, Beaupere, Loyseleur and Manchon exit. Beaupere and the Man as a Physician enter.]*

BEAUPERE:

Now then, mind you cure her.

*[The Physician goes to check on Joan. As the Physician begins to examine her, Joan wakes.]*

MAN:

What has made you ill?

JOAN:

The Bishop of Beauvais sent me a fish and I believe it was that.

**Comment [C44]:** BEAT 43: To inform (innocently)

BEAUPERE:

(moves toward Joan)

You fool! You are charging the Bishop with poisoning you! Be wise about what you say.

MAN:

She needs to rest. My lord, may I have a word?

*[They leave Joan's cell. They move away from the cell and begin to exit. After a moment, Joan exits.]*

MAN:

She has a high fever, we may need to bleed her.

BEAUPERE:

Be careful about that. She is smart and is capable of killing herself.

MAN:

I will, my lord.

(to the Guard)

Take her out of this cell so we may bleed her.

BEAUPERE:

Doctor, mind you take good care of her. The King of England has no mind to have her die a natural death. She is dear to him, for he bought her dear, and he does not want her to die, save at the stake.

*[They exit. Another flashback begins. The castle of King Charles VII at Chinon. Tremouille enters with the "Dauphin".]*

(to Joan)

47.

TREMOUILLE:

Sire, I have word that the Maid has arrived. She

requests an audience with your majesty. I warn you, sire, remember these delicate matters which you are attending to.

DAUPHIN:

Yes, very well, bring her to me.

*[Tremouille nods and moves toward the door, but Joan enters marching forward to the court, and confronts Tremouille and the Dauphin.]*

JOAN:

Your majesty, every sane man--whose loyalty to his King is not a show and a pretense--knows that there is but one rational thing before us--the march upon Paris!

Comment [C45]: Beat 44: To persuade

*[Tremouille turns a shade of white with anger. He forces a smile to Joan.]*

TREMOUILLE:

Would it be courteous, your Excellency, to move abruptly from here without waiting for an answer from the Duke of Burgundy? You may not know that we are negotiating with his Highness, and that there is likely to be a fortnight's truce between us, and on his part a pledge to deliver Paris into our hands without cost of a blow or the fatigue of a march thither.

JOAN:

This is not a confessional, my lord. You were not obliged to expose that shame here.

TREMOUILLE:

Shame? What is there shameful about it?

JOAN:

One may describe it without hunting far for words. I know of this poor comedy, my lord, although it was not intended that I should know. It is to the credit of the devisers of it that they tried to conceal it--this comedy whose text and impulse are describable in two words.

Comment [C46]: BEAT 45: To call out

TREMOUILLE:

Indeed? And will your Excellency be good enough to utter them?

JOAN:  
Cowardice and treachery!

(annoyed)

48.

*[The King laughs a hearty laugh.]*

TREMOUILLE:  
Out of charity I will consider that you did not know who devised this measure which you condemn in so candid language.

JOAN:  
Save your charity for another occasion, my lord. Whenever anything is done to injure the interests and degrade the honor of France, all but the dead know how to name the two conspirators-in-chief.

TREMOUILLE:  
Sire, sire! This insinuation--

JOAN:  
--It is not an insinuation, my lord. It is a charge. I bring it against the King's chief minister and his Chancellor.

DAUPHIN:  
Sit--and be patient. If these are offenses, I see no particular difference between them, except that she says her hard things to your faces, whereas you say yours behind her back.

JOAN:  
O my King, I would that you would be persuaded! We took Orleans. We could have been in Rheims six weeks ago! Once more we have our opportunity. If we rise and strike, all is well. Bid me march upon Paris. In twenty days it shall be yours, and in six months all France! Speak the word, O gentle King--speak but the word--

Comment [C47]: BEAT 46: To persuade

TREMOUILLE:  
--I cry your mercy! March upon Paris? Does your Excellency forget that the way bristles with English strongholds?

JOAN:



That for your English strongholds! Whence have we marched in these last days? From Gien. And whither? To Rheims. What bristled between? English strongholds. What are they now? French ones--and they never cost a blow!

*[There is an applause to her speech. This angers Tremouille.]*

Yes, English strongholds bristled before us, now French ones bristle behind us. What is the argument? A child can read it. The strongholds between us and Paris are garrisoned by no new breed of English, but by the same

(MORE)

49.

JOAN: (cont'd)

breed as those others--with the same fears, the same questionings, the same weaknesses, the same disposition to see the heavy hand of God descending upon them. We have but to march!--on the instant--and they are ours, Paris is ours, France is ours! Give the word, O my King, command your servant to--

TREMOUILLE:

Stay! It would be madness to put this affront upon his Highness the Duke of Burgundy. By the treaty which we have every hope to make with him--

JOAN:

Oh, the treaty which we hope to make with him! He has scorned you for years, and defied you. Is it your subtle persuasions that have softened his manners and beguiled him to listen to proposals? No, it was blows!--the blows which we gave him! The way is open, Paris beckons, France implores. Speak and we--

TREMOUILLE:

Sire, it is madness, sheer madness! Your Excellency, we cannot, we must not go back from what we have done, we have proposed to treat, we must treat with the Duke of Burgundy.

JOAN:

And we will!

TREMOUILLE:  
Ah? How?

JOAN:  
At the point of the lance!

*[The court rises in roaring applause. The Dauphin rises and takes his sword by the blade and places the hilt in Joan's hand.]*

DAUPHIN:  
There, the King surrenders. Carry it to Paris.

*[The Dauphin and Tremouille exit. The flashback ends. After a moment, Joan realizes that she is back in the present and still in her cell. The scene resumes. Joan sits in her cell. Cauchon, Loyseleur and Manchon enter with the Guard.]*

CAUCHON:  
I have come to offer you another chance to redeem yourself in the eyes of God. Your answers endanger religion. You are ignorant and have no knowledge of the

(MORE)

50.

CAUCHON: (cont'd)  
scriptures. I have brought some good, wise men to instruct you, if so you desire it. We are churchmen and disposed by our good will as well as by our vocation to procure you the salvation of your soul and your body, in every way in our power, just as we would do the like for our nearest kin or for ourselves. In this we but follow example of Holy Church, who never closes the refuge of her bosom against any that are willing to return.

JOAN:  
I thank you for this, but I seem to be in danger of death from this malady; if it be the pleasure of God that I die here, I beg that I may be heard in confession and also receive my Savior; and that I may be buried in consecrated ground.

Comment [C48]: BEAT 47: To plead

CAUCHON:  
Then if you want the Sacraments, you must do as all

good Catholics do, and submit to the Church.

JOAN:

I have nothing more to say.

CAUCHON:

(threateningly)

The more you are in danger of death, the more you ought to amend your life. I will refuse the things you beg for unless you submit to the Church.

JOAN:

If I die in this prison I beg you to have me buried in holy ground; if you will not, I cast myself upon my Savior.

CAUCHON:

Fool! You must submit all your deeds to the Church!

JOAN:

Let come what may, I will neither do nor say any otherwise than I have said already in your tribunals.

Comment [C49]: BEAT 48: To be courageous ??

CAUCHON:

The Church calls upon you to submit; disobey, and she will abandon you as if you were a pagan!

*[He starts to exit. Joan stops him as she speaks.]*

JOAN:

I am a good Christian born and baptized, and a good Christian I will die.

(turning away from him)

51.

CAUCHON:

If you do not submit to the Church you will be pronounced a heretic by the judges and burned at the stake!

JOAN:

(with courage)

I will not say otherwise than I have said already; and if I saw the fire before me I would say it again!

CAUCHON:

I will get the truth out of you. There is the rack. You will reveal all, now, or be put to the torture. Speak.

JOAN:

I will tell you nothing more than I have told you; no, not even if you tear the limbs from my body. And even if in my pain I did say something otherwise, I would always say afterward that it was the torture that spoke and not I.

*[Cauchon walks out of Joan's cell followed by Loyseleur, Manchon and the Guard. They walk away from her cell.]*

CAUCHON:

She must be punished. I need answers. I can send her to the rack.

MANCHON:

We cannot torture the girl! She is too young!

CAUCHON:

You speak out of place. I need her to confess.

MANCHON:

You heard what she said. She will lie to us then as well!

CAUCHON:

She will eventually confess. We have to break her spirit. Once we take all hope from her, what is left? She'll have no choice but to confess all to save her own life.

*[They exit.]*

52.

SCENE 3

53.

*[Rouen. Morning. The chapel. The atmosphere is tense as everyone awaits Joan's sentence. Cauchon, Beaupere and Loyseleur enter and are arranged as a normal day of the trial. Conte and Manchon enter. Everyone is seated in the same positions as*

*before. Joan is brought in led by the Guard that has escorted her through the trial. She sits in her spot at the bench. Cauchon has prepared a speech.]*

CAUCHON:

This court is composed of holy and pious churchmen whose hearts are full of benevolence and compassion toward you. We have no wish to hurt your body, we only desire to instruct you and lead you into the way of truth and salvation. This court, recognizing your untaught state and your inability to deal with the complex and difficult matters which are about to be considered, have determined, out of our pity and our mercifulness, to allow you to choose one or more persons out of our own number to help you with counsel and advice!

JOAN:

I decline.

Comment [C50]: BEAT 49: To refuse

CAUCHON:

(hiding his satisfaction)

Very well. You must answer straightly to every accusation or risk being cut off from the Church if you fail to do that or delay your answers beyond a given length of time.

*[Cauchon signals Loyseleur to step forward to read the document listing the charges against Joan.]*

LOYSELEUR:

Do you admit to the charges that are held against you now? The charges are as follows: sorcery, false prophet, an invoker and companion of evil spirits and a dealer of magic, a person ignorant of the Catholic faith, a schismatic--

JOAN:

--That is not true.

LOYSELEUR:

You are found to be sacrilegious, an idolater, an apostate, a blasphemer of God and his saints. Scandalous, seditious, a disturber of the peace. You incite men to war and to the spilling of human blood--

JOAN:

--Passez outre.

Comment [C51]: BEAT 50: To deflect

LOYSELEUR:

You discard the decencies and properties of your sex by irreverently assuming the dress of a man and the vocation of a soldier--

JOAN:

--No! I have answered that before! Let the clerk read it in his record!

Comment [C52]: BEAT 51: To contest

LOYSELEUR:

You beguile both princes and people. You usurp divine honors and have caused yourself to be adored and venerated, offering your hands and your vestments to be kissed.

*[Loyseleur moves to join the rest of the court.]*

JOAN:

I refuse to have my mission examined and tried by the earthly Church. I am not guilty of idolatry. I merely seek men's homage. If any kissed my hands and my vestments, it was not by my desire, and I did what I could to prevent it. And when one receives the sacrament, the manner of his dress is a small thing and of no value in the eyes of Our Lord. I would rather die than be untrue to my oath to God. As to the charge of doing men's work in the wars, I believe in the matter of women's work, there's plenty to do it.

Comment [C53]: BEAT 52: To clarify

CAUCHON:

It appears that this mission of yours which you claim you had from God, was to make war and pour out human blood. You were aiming for your enemies, the Burgundians and the English. You intended to make war upon them as whole.

JOAN:

To begin with I demanded that peace should be made. If it was refused, then I would fight. I made a clear distinction between these two enemies. One being French and one being English. The Burgundians are French are therefore entitled to less brusque treatment than the English. As to the Duke of Burgundy, I required of him, both by letters and by his ambassadors, that he make

peace with the King. As to the English, the only peace for them was that they leave the country and go home. If they had listened to me, they would have done wisely. Before seven years they will see it themselves.

54.

CAUCHON:

What of your male attire? If you discard this attire, you may have a better opportunity to not be in danger.

BEAUPERE:

Yes, if you but discard your attire, you could walk free. You have to only promise you will take upon the dress of a woman.

LOYSELEUR:

You should promise. You have freedom waiting if you but discard your male attire. Any fool would promise this for freedom!

JOAN:

Peace! Without the permission of God I will not lay it off though you cut off my head!

(praying)

Most dear God, in honor of your holy passion I beseech you, if you love me, that you will reveal to me what I am to answer to these churchmen. As concerns my dress I know by what command I have put it on, but I know not in what manner I am to lay it off. I pray you tell me what to do.

Comment [C54]: BEAT 53: To plead

CAUCHON:

The University of Paris has rendered its decision concerning the Twelve Articles. We have found you guilty upon all counts. You must renounce your errors and make satisfaction or you will be abandoned to the secular arm for punishment.

*[Cauchon signals Loyseleur to step forward again to read the document to Joan.]*

LOYSELEUR:

The court encourages you to save your life and your soul by renouncing your errors and to surrender to the Church. You should make a wise decision as to submit to

the church. Save your life. If you choose to remain obstinate, the damnation of your soul is certain, the destruction of your body is probable.

JOAN:

If I were under sentence, and saw the fire before me, and the executioner ready to light it -more, if I were in the fire itself, I would say none but the things which I have said in these trials; and I would abide by them till I died.

Comment [C55]: BEAT 54: To defy

*[A deep silence. Cauchon turns to Loyseleur.]*

55.

CAUCHON:

Have you anything further to say?

LOYSELEUR:

Nothing, my lord.

CAUCHON:

Prisoner at the bar, have you anything further to say?

JOAN:

Nothing.

CAUCHON:

Then the debate is closed. Tomorrow, sentence will be pronounced. Remove the prisoner.

*[The Guard removes Joan from the trial. They exit. After Joan and the Guard have exited, the rest of the court exit.]*

*[Another flashback is beginning. Meung-sur-Loire. Noel enters along with Conte. Joan joins her friends in the midst of camp in her tent.]*

NOEL:

Joan, I want you to talk to me.

JOAN:

What is in your mind?

Comment [C56]: BEAT 55: To listen

NOEL:

This. I scarcely slept last night for thinking of the



dangers you are running into. One of your men told me how you made the Duke stand out of the way when the cannonballs are flying all about, and so saved his life.

JOAN:

Well, that was right, wasn't it?

NOEL:

Right? Yes, but you stayed there yourself. Why will you do like that? It seems such a risk.

JOAN:

Oh, no, it was not so. I was not in any danger.

Comment [C57]: BEAT 56: To explain

NOEL:

How can you say that, Joan, with those deadly things flying all about you?

(bowing low)

56.

JOAN: No, I--

(laughing)

NOEL:

--It was dangerous and it could not be necessary to stay in such a place. I want you to make me a promise. I want you to promise me that you will let others lead the assaults, if there must be assaults, and that you will take better care of yourself in those battles. Will you?

JOAN:

I will not make a promise that I cannot keep.

NOEL:

Joan, are you always going to be a soldier? These wars are so long. They last forever.

JOAN:

(tearfully)

This campaign will do all the really hard work that is in front of it in the next four days. The rest of it will be gentler--oh, far less bloody. Yes, in four days France will gather another trophy like the redemption of Orleans and make her second long step toward

freedom!

Comment [C58]: BEAT 57: To reveal

NOEL:

Joan, tell me--how is it that you know that? For you do know it, I think.

JOAN:

(dreamily)

Yes. I know. I know. I shall strike--and strike again. And before the fourth day is finish I shall strike yet again.

*[Joan falls silent. She is in a trance. She looks at the floor and her lips begin to move, but uttering nothing. After a moment, these words come, barely audible.]*

And in a thousand years the English power in France will not rise up from that blow.

*[Noel does not realize that Joan is in a trance. She speaks happily. Conte realizes something strange is happening.]*

NOEL:

Oh, I believe it, I believe it, and I am so glad! Then you will come back and bide with us all your life long, and we will love you and honor you!

57.

*[A small perceptible spasm flits across Joan's face and her trance voice speaks.]*

JOAN:

Before two years are sped I shall die a cruel death!

*[Noel starts to scream, but Conte rushes to cover her mouth. Joan exits. Conte pulls Noel aside.]*

CONTE:

(aside to Noel)

Do not speak of this. To anyone. She is asleep. She is dreaming.

NOEL:

(nods to Conte)

Oh, I am so grateful that it is only a dream! It sounded like a prophecy.

*[The flashback ends. They exit.]*

SCENE 4

*[Rouen. St. Ouen at dawn. The churchyard. Townspeople enter. Conte and Manchon enter and are positioned on a platform. Next to it is a larger platform decorated with carpet and comfortable chairs. Upon this platform a bigger chair. Cauchon enters and takes his place in the chair. Loyseleur, Beaupere and a servant enter and join Cauchon on the platform. In front of this platform sits another platform. A stake rises out of it. About the platform, firewood is piled. A Man enters as the executioner and takes his place at the base of the platform. After a moment of silence, Joan enters, escorted by the Guard and is seated on the platform. After she is seated, Cauchon stands to read from the parchment in his hands.]*

58.

CAUCHON:

You have asserted that you have found your salvation, you refuse to submit yourself to the Church. You have threatened with death those who would not obey you and you declare that all you have done was done by command of God. You claim you have never committed any sin. You you pretend that St. Catherine and St. Marguerite spoke French and not English and were French in their politics. O France, how hast thou been abused! Thou hast always been the home of Christianity; but now, Charles, who calls himself thy King and governor, endorses, like the heretic and schismatic that he is, the words and deeds of a worthless and infamous woman!

*[Joan raises her head, her eyes begin to burn and flash.]*

(to Joan)

It is to you, Joan, that I speak, and I tell you that your King is schismatic and a heretic!

JOAN:

(firing back)

By my faith, sir! I make bold to say and swear, on pain of death, that he is the most noble Christian of all Christians, and the best lover of the faith and the Church!

Comment [C59]: BEAT 58: To defend

CAUCHON:

Make her shut up!

*[The crowd begins to laugh. The Guard looks to Joan and has a weapon in hand.]*

(to Joan)

You must submit to the Church.

JOAN:

As to that matter, I have answered my judges before. I have told them to report all that I have said and done to our holy Father the Pope - to whom, and to God first, I appeal. I have acted by command of God in my deeds and utterances.

Comment [C60]: BEAT 59: To accuse

CAUCHON:

What of the King and the soldiers you marched with?

JOAN:

I charge my deeds and words upon no one, neither upon my King nor any other. If there is any fault in them, I am responsible and no other.

Comment [C61]: BEAT 60: To defend

CAUCHON:

Would you not recant those words and deeds that have been pronounced evil by your judges?

JOAN:

I submit them to God and the Pope.

*[As the crowd begins to grow impatient, Cauchon shows Joan a written form. It has been made all ready beforehand.]*

CAUCHON:

Will you abjure? If you submit you shall go free from captivity.

*[There is an explosion of applause from the crowd.  
This angers the Cauchon.]*

59.

JOAN:

Abjure? What is abjure? I appeal to the Church  
universal whether I ought to abjure or no!

Comment [C62]: BEAT 61: To question

CAUCHON:

You shall abjure instantly, or instantly be burned!

*[For a moment, Joan glances up and sees the coals  
and firewood. She staggers out of her seat as one  
lost in a dream, not knowing where she is. The  
priests crowd about her trying to get her to sign  
the paper. The following dialogue should be said  
simultaneously.]*

LOYSELEUR:

Sign! Do as I told you - do not destroy yourself!

JOAN:

Ah, you do not do well to seduce me.

Comment [C63]: BEAT 62: To reject

LOYSELEUR:

Oh Joan, we pity you so! Take back what you have said,  
or we must deliver you up to punishment.

CAUCHON:

Joan, according to the indictment and the charges held  
against you on pain of death, you are guilty of heresy.  
You are sentenced to burn at the stake and be cast from  
this world in eternal damnation.

*[Joan's strength is spent. She stands looking  
about her, bewildered. She slowly sinks to her  
knees, and bows her head.]*

JOAN:

I submit.

Comment [C64]: BEAT 63: To surrender

CAUCHON:

Then you must sign.

*[Cauchon brings forth the paper. Joan goes to sign  
it.]*

JOAN:

I do not know how to write.

CAUCHON:

Send forth a servant.

*[The Man, as a servant helps guide her hand to sign the paper.]*

60.

CAUCHON:

She shall be restored to the priviledges of worship. And that she may repent of her crimes and repeat them no more, she is sentenced to perpetual imprisonment, with the bread of affliction and the water of anguish!

*[Joan stands stunned. She turns to the body of priests with a sad resignation.]*

JOAN:

Now, you men of the Church, take me to your prison, and leave me no longer in the hands of the English.

*[She gathers up her chains and prepares to move.]*

CAUCHON:

Take her to the prison whence she came!

*[Joan stands paralysed, betrayed. The rumbling of a drum is heard. Joan's guard approaches her. Joan begins to sway and rock slowly. Her heart broken, unwordable pain. She exits with her face in her hands, sobbing bitterly. Conte and Noel exit. After she exits, there is a moment of silence. Then the crowd breaks into a fury of rage. Charges of treachery begin to fly simultaneously. During the chaos, Beaupere loses his temper.]*

BEAUPERE:

By God, you are a traitor!

CAUCHON:

You lie!

BEAUPERE:

The King of England is being treacherously used! That

witch is going to be allowed to cheat the stake!

CAUCHON:

Give yourself no uneasiness, my lord. We shall soon have her again.

*[The townspeople begin to cast stones toward Cauchon, Loyseleur and the servant as they exit. The townspeople exit.]*

*[Louis de Conte and Noel enter. It is later that night. They are walking the streets of Rouen.]*

CONTE:

Where is the rescue? Joan believes that her Voices promise her a rescue by force at the last moment.

(with a mocking laugh)

61.

NOEL:

Do you think it is true?

CONTE:

I trust Joan and I hope that it is.

NOEL:

I do not see any of our comrades in disguise, no familiar faces.

*[A Man enters, running through the streets. He is a town crier.]*

MAN:

Joan of Arc has relapsed! The witch's time has come!

*[Conte stops him.]*

CONTE:

Excuse me, what is going forward?

MAN:

Scaffolds and the stake. Don't you know that the French witch is to be burnt in the morning?

*[The Man exits. Conte and Noel exit.]*

*[Rouen. The dungeon. Joan's cell. The Guard enters with Joan. He throws her onto the floor. Joan sits in the corner in male clothing once again in chains. Cauchon, Beaupere and Loyseleur enter followed by a servant. She remains silent. Manchon enters and steps forward to address Joan.]*

MANCHON:

There is something suspicious about this. How could it have come about without connivance on the part of others? Perhaps something even worse?

CAUCHON:

Thousand devils! Will you shut your mouth?

*[The Guard points the lance at Manchon.]*

GUARD:

Traitor!

*[Manchon cowers away behind the other church officials. Cauchon steps forward to address Joan.]*

CAUCHON:

Why have you resumed this male habit?

62.

JOAN:

I have resumed it on my own.

Comment [C65]: BEAT 64: To admit

CAUCHON:

But you have have promised and sworn you would not go back to it.

JOAN:

I have never intended and never understood myself to swear I would not resume it. But I had a right to resume it, because the promises made to me have not been kept - promises that I should be allowed to go to mass, and receive the communion, and that I should be freed - but I am still here, as you see.

Comment [C66]: BEAT 65: To clarify/ retaliate

CAUCHON:

Nevertheless, you have abjured, and have especially promised to return no more to the dress of a man.



JOAN:

I would rather die than continue so. But if they may be taken off, and if I may hear mass, and be removed to a penitential prison, and have a woman about me, I will be good, and will do what shall seem good to you that I do.

CAUCHON:

Have your Voices spoken to you since Thursday? Remember your abjuration.

JOAN:

Yes, they have spoken to me about it. My Voices told me I did very wrong to confess that what I had done was not well. But it was the fear of the fire that made me do so.

CAUCHON:

Do you still believe that your Voices are St. Marguerite and St. Catherine?

JOAN:

Yes, and that they come from God.

CAUCHON:

Yet you denied them on the scaffold?

JOAN:

I never had any intention to deny them. If I had made some retractions and revocations on the scaffold it was from fear of the fire, and was a violation of the truth. I would rather do my penance all at once; let me die. I cannot endure captivity any longer.

(after a pause)

63.

CAUCHON:

Alright. It is confirmed.

*[They exit her cell. When Cauchon exits her cell, he lets out a shout of celebration to his officials.]*

CAUCHON:

Make yourselves comfortable! It's all over with her!

*[They all exit except Cauchon and servant.]*

CAUCHON:

(to servant)

Deliver a message to Manchon. I want Manchon to visit this cell in the morning to prepare the witch for her death.

(laughing)

*[The servant runs off. Cauchon exits.]*

SCENE 5

*[Rouen. The dungeon. It is morning. Joan's cell. Conte and Manchon enter followed by the Guard.]*

(looking up at him with a little start,

64.

MANCHON:

Joan.

JOAN:

(a small smile)

Speak. Have you a message for me?

Comment [C67]: BEAT 66: To inquire

MANCHON:

Yes, my poor child. Try to bear it. Do you think you can bear it?

JOAN: Yes.

MANCHON:

I have come to prepare you for death.

JOAN:

When will it be?

*[A muffled sound of bells tolling is heard.]*

MANCHON:

Now. The time is at hand.

(a small shiver)

JOAN:

It is so soon - ah, it is so soon!

Comment [C68]: BEAT 67: To realize

*[After a long silence.]*

What death is it?

MANCHON:

By fire!

JOAN:

Oh, I knew it! I knew it!

*[She springs to her feet, hands wound in her hair,  
and began to writhe and sob.]*

Oh, cruel, cruel, to treat me so! And must my body,  
that has never been defiled, be consumed today and  
turned to ashes? Ah, sooner would I that my head were  
cut off seven times than suffer this woeful death. I  
had the promise of the Church's prison when I  
submitted, and if I had but been there, and not left  
here in the hands of my enemies, this miserable fate  
had not befallen me. Oh, I appeal to God the Great  
Judge, against the injustice which has been done me.

JOAN:

*[She goes to Conte and grabs his hand in a quick  
clasp.]*

*(aside to Conte)*

Up! Do not peril yourself, good heart. There - God  
bless you always!

Comment [C69]: BEAT 68: To comfort

*[Cauchon and Loyseleur enter.]*

JOAN:

Bishop, it is by you that I die!

Comment [C70]: BEAT 69: To accuse

CAUCHON:

Ah, be patient, Joan. You die because you have not kept  
your promise, but have returned to your sins.

JOAN:

Alas, if you had put me in the Church's prison, and

given me right and proper keepers, as you promised, this would not have happened. And for this I summon you to answer before God!

*[Cauchon winces slightly, then exits. Joan looks up to see Loyseleur who had come in with Cauchon.]*

(to Cauchon)

65.

JOAN:  
Where shall I be this night?

LOYSELEUR:  
Have you not good hope in God?

JOAN:  
Yes, and by His grace I shall be in Paradise.

*[Loyseleur is pained. He exits.]*

MANCHON:  
Joan, it is time. We must go.

JOAN:  
May I confess to you? And receive the sacrament?  
Please.

Comment [C71]: BEAT 70: To plead

*[Manchon turns to the Guard. He nods.]*

MANCHON:  
Very well.

*[They exit.]*

(to Loyseleur)

SCENE 6

66.

*[Rouen. St. Ouen. The churchyard. It is morning. Cauchon, Beaupere and Warwick enter and take their seats. Conte and Noel take their seats. All platforms are in place as before. Townspeople are present and are responding to the situation. Joan appears in a cart like a felon wearing a mitre-shaped cap which she wore: HERETIC, RELAPSED, APOSTATE, IDOLATER. In the cart with her*

*sits Manchon. Many of the townspeople respond to her as she is being led towards the platform. The people may want to reach out desperately to touch her. The people begin to kneel as she begins to make her way to the platform. The ones who do not kneel are the Guard, the church officials and the Man as the executioner. After a moment a frantic man, lamenting and wailing, dressed in a priest's garb tears through the crowd and flings himself on his knees by Joan's cart. He put his hands up in supplication. It is Loyseleur.]*

LOYSELEUR:

O, forgive, forgive!

JOAN:

I forgive you.

Comment [C72]: BEAT 71:To forgive

*[Cauchon steps forward to deliver a sermon to Joan.]*

CAUCHON:

When a branch of the Church becomes diseased and corrupt, it must be cut away or it will become corrupt and destroy the whole vine. Joan of Arc, through her wickedness, is a peril to the Church's purity and holiness. Her death is necessary.

(to Joan)

Joan, the Church can no longer protect you. Go in peace! Keep in mind, your wickedness and repent of them, and think of your salvation. You are now excommunicated and cut off from the body of the Church. I now deliver you over to the secular arm for judgment and sentence.

*[Joan, weeping, kneels and begins to pray. Cauchon signals to Warwick to do his duty, Warwick has forgotten his duty from being disturbed by the earlier events.]*

BEAUPERE:

Take her.

(to the Guard)

(to the executioner)

Do your duty.

JOAN:

May I have a cross?

*[A guard breaks a stick in two, crosses the pieces and ties them together. He gives this cross to her. She kisses it and puts it to her chest. A few moments later, Manchon returns with a consecrated cross, she kisses it, and presses it to her chest. With the cross in hand, she climbs the steps to the platform with Manchon at her side. The executioner chains her to the stake. And returns to the base of it to do his duty.]*

JOAN:

Oh, Rouen, Rouen, must I die here, and must you be my tomb? Ah, Rouen, Rouen, I have great fear that you will suffer for my death.

Comment [C73]: BEAT 72: To warn

*[A whiff of smoke sweeps upward past her face. A moment of terror seizes her.]*

67.

JOAN:

Water! Give me holy water!

Comment [C74]: BEAT 73: To plead

*[After a moment, her fears are gone. Suddenly, the sound of crackling flames are heard as immediate distress hits her. She begs Manchon to leave the platform. He returns to the base of it.]*

JOAN:

Please! Leave me! Take this and I beg you raise it toward my face and let my eyes rest in hope and consolation upon it until I enter into the peace of God. Now keep it always in my sight until the end.

CAUCHON:

I am come, Joan, to exhort you for the last time toÂ repent and seek the pardon of God.

JOAN:

I die through you!

Comment [C75]: BEAT 74: To accept

*[She disappears through a blanket of smoke and flame. All exit.]*

*[The stage is empty. Domremy. The Fairy Tree. Conte enters again as he is in the beginning with the flower lying on the stage for the memory of his friend. He moves forward to speak to the audience.]*

CONTE:

Joan's brother, died in Domremy during the Great Trial at Rouen. When her poor father heard of the martyrdom it broke his heart and he died. The mother was granted a pension by the City of Orleans and upon this she lived out her days. Twenty four years after her child's death she traveled to Paris to participate in the opening dicussion of what was to be the first step in Rehabilitation. With her other two sons, who had fought with us in Joan's mission. Hair now beginning to show frost. After the martyrdom, Noel and I went back to Domremy. We always remained together and I was beside his bed when death claimed him. Our other comrades had joined me in testifying at the Rehabilitation, but they are all at rest now. I alone am left of those who had fought at the side of Joan of Arc in the great wars. Joan crowned the French King at Rheims. He made no effort to save her. The King appealed to the Pope and the Pope appointed a great commission of churchmen to examine Joan's life and award judgment. All of our friends had testified for Joan hearing their praises of her, they made her live again, and wrung my heart. With Joan of Arc, love of country was more than a sentiment - it was a passion.

68.

*[He exits.]*

END OF PLAY

### Chapter 4: Character Analysis for Joan

In order to make sense of all the information I knew about Joan of Arc, I constructed a character analysis. The analysis is made up of seventeen questions I needed to answer to get a good idea of how I needed to portray Joan. I answered all the questions in first person so that I could better be in the mindset that I am Joan. The following is my character analysis and includes every detail I gathered from the script about Joan.

1. **Actor's Name:** Cailan Calloway
2. **Name of Production:** *Personal Recollections of Joan of Arc*
3. **Character Name:** Joan
4. **Character's Sex:** Female
5. **Character's Emotional Strengths and Weaknesses:** Compassionate, Determined, Loyal, Brave (strengths) Stubborn, Naïve
6. **Character's Physical Features:** short, strong (weak and wounded in some scenes), youthful, leads with her heart
7. **Character's IQ:** Highly intelligent in both military leadership and theology
8. **Character's Nationality:** French
9. **Character's Economic Status:** Peasant
10. **Character's Moral Viewpoint:** Strongly believes in God and knows He will save France through her martyrdom

#### 11. What Time Is It?

This story takes place mostly in the year 1431 during my trial in Rouen spanning from Wednesday February 21, 1431 until my death on May 30<sup>th</sup> 1431. I also have flashbacks to important parts of my life in the years leading up to my capture, trial and execution.

#### 12. Where Am I?

The majority of this story takes place in present time and are the days leading up to my execution. For the present, I am either in the dungeon, the Chapel for my trial, or in the Old Marketplace where I am burnt at the stake. All of these locations are in Rouen, France. My flashbacks, however, take place in different times and places all throughout France. All flashbacks from my youth before leaving for Vaucouleurs take place in Donremy, where I was raised. There are a few flashbacks to my days on the battlefield. The first battle flashback takes place in Compiègne as I am being captured by the English. There are also battlefield flashbacks to Orleans and Troyes. Many of my flashbacks also take place at the Castle of the Dauphin in Chinon as I try to persuade the Dauphin to take his crown and become the rightful king of France.

#### 13. What Surrounds Me?

The one constant thing that I am surrounded by throughout the entire story is people. Whether it is my comrades and family in flashbacks or my accusers and witnesses during my trial, there are always people surrounding me. While in my cell and in the chapel, I



am wrapped in chains. On the battlefield I always have the sword of St. Catherine of Fierbois and the French banner. As I die I am holding a cross.

**14. What Are The Given Circumstances?**

**Who:** List of Characters (in order of appearance)

Sieur Louis de Conte- my closest friend and narrator of my story

Joan of Arc- me, young French peasant girl sent by God to lead the French army against England

Guard- keeps watch of me in my cell and uses crude humor and violence to scare me

Noel Rainguesson- childhood friend and soldier in my army

Jacques D'arc- my father

Man- townspeople in Rouen

Jean Beupere- sly churchman with knowledge in theology sent by Bishop Pierre Cauchon to question me

English Soldier- Brings news of the death of French king

Bishop Pierre Cauchon- English Bishop who presides over my trial

Nicolas Loyseleur- church official sent to visit me and obtain information about me

Guillaume Manchon- inquisitor from Paris, on my side

French Soldier- captures The Dwarf eventually killed by English soldier

The Dwarf- abandoned army to be with dying wife, pardoned by me and becomes my loyal man-at-arms

Charles VII (The Dauphin)- heir to France, inspired by me to take his crown and rule over France, does not come to my aide

Georges de la Tremouille- chief minister and advisor to the Dauphin, does not like me

**When:** 1400's (1415-1492) The play begins in 1492 with Conte telling the story, but the majority of the play takes place in the year 1431 in the months leading up to Joan's death.

**Where:**

Fairy Tree Domremy, France

Battlefield Compiègne, France

My jail cell Rouen, France

My father's farm Domremy, France

My jail cell Rouen, France

Village of Domremy, France

Compiègne, France

Chapel where my trial is held Rouen, France

Home of peasant family Rouen, France

Fairy Tree Domremy, France

Chapel Rouen, France

Field in Domremy, France

Chapel Rouen, France

Battle field Orleans, France  
Chapel Rouen, France  
Battle field Troyes, France  
Chapel Rouen, France  
Castle of Dauphin Chinon, France  
Chapel Rouen, France  
Castle of Dauphin Chinon, France  
Chapel Rouen, France  
My cell Rouen, France  
Castle of Dauphin Chinon, France  
My cell Rouen, France  
Chapel Rouen, France  
Battle field tent Meung-sur-Loire, France  
Churchyard Rouen, France  
My cell Rouen, France  
Churchyard Rouen, France  
Fairy Tree Domremy, France

**Back story and Timeline:**

1337-The Hundred Years War started

1412- I was born in Domremy, France

1425- I began to hear my Voices.

1428- I traveled to Vaucouleurs for the first time to try to meet with the Dauphin but I'm turned away.

1429- I went back to Vaucouleurs to join the Dauphin's forces. I was accepted.

1429- I left Vaucouleurs dressed in men's clothing to go to Chinon, where the Dauphin was staying.

1429: Dauphin gave me command of a small force.

1429: My troop set out from Blois to relieve French forces at the Siege of Orleans.

May 4, 1429- I lead an attack on the English.

May 7, 1429: I was wounded in the neck by an arrow but continued to lead the battle at Les Tourelles.

May 9, 1429- I convinced the Dauphin to go to Reims to be coronated.

June 18, 1429-Battle of Patay

July 17, 1429- The Dauphin was crowned King of France.

August 28, 1429- Burgundy and France signed a four-month truce.

September 8, 1429- The assault on Paris began.

December 1429- My family and I are raised to nobility status by King Charles VII (The Dauphin).

May 14, 1430- I reached Compiegne

May 25, 1430- I was captured by the English

January 3, 1431- I was transferred to Bishop Pierre Cauchon's control for interrogation.

January 13, 1431- My trial began.

May 24, 1431- During the reading of my sentence I was abjured.

May 29, 1431- I rescinded my abjuration and was transferred from ecclesiastic to secular authority.

May 30, 1431- I was burned at the stake.

1450-Charles VII ordered an investigation into my trial.

May 16, 1920-Pope Benedict XV made me a saint.

### **15. What is my Relationship?**

- Sieur Louis de Conte is my closest friend and narrator of my story. He is my closest ally and the first person I tell about my Voices to.
- Guard, who watches me and uses crude humor and violence to intimidate me. I am not afraid of him.
- Noel Rainguesson is also my childhood friend and soldier in my army
- Jacques D'arc is my father. We have a strained relationship. He was very angry when I left home because he was afraid I was going to bring dishonor to the family. After my victory in Orleans, he realized what I was doing would bring honor to our family and to France.
- Jean Beupere is a sly churchman with knowledge in theology sent to question me by Bishop Pierre Cauchon.
- English Soldier is the one who brings news of the death of French king and I threaten them as a child.
- Bishop Pierre Cauchon is an English Bishop, who presides over my trial and causes me to get executed. He has a secret agenda to having me killed: He wants to be Archbishop and I stand in his way of that goal.
- Nicolas Loyseleur is the church official sent to visit me and obtain information about me. He wrongly advises me to sign a false document which in turn leads to my condemnation. He asks for my forgiveness before I die and I give it to him.
- Guillaume Manchon is the Inquisitor from Paris, who is the Chief Recorder at my trials. He trusts and believes me and fights on my behalf. He tries to help me in the end.
- The Dwarf is one of my soldiers. After I pardoned him for abandoning the army he became one of my most loyal soldiers who made it his mission to protect me.
- Charles VII (The Dauphin) is the heir to France, inspired by me to take his crown and rule over France. Despite my admiration and loyalty to him, he does not come to my aide.
- Georges de la Tremouille is the chief minister and advisor to the Dauphin, does not like me because I ignore his opinions on the Dauphin to taking the crown.

### **16. What Do I Want and What Is In My Way?**

Overall objective: To unite France to break away from British rule

Objectives for each scene and beat:

Prologue-

Objective: To not surrender in the battle at Compiègne

Obstacle: The English Army is closing in.

Beat 1- To fire up

Beat 2- To deny

Act 1 Scene 1-

Objective: To escape my prison cell

Obstacle: The Guard stops me

Beat 1- To plead

Beat 2- To threaten

Beat 3- To inform

Beat 4- To question

Beat 5- To defy

Act 1 Scene 4(Flashback)-

Objective: To explain to Conte and myself why I must lead the French Army.

Obstacle: I am scared and Conte does not understand.

Beat 1- To understand

Beat 2- To reveal

Beat 3- To interrogate

Beat 4- To insist

Act 1 Scene 4 (present)-

Objective: To defend myself during the trial.

Obstacle: Bishop Cauchon is determined that I am a lying witch.

Beat 1- To deny

Beat 2- To be heard

Beat 3- To remember

Beat 4- To deflect

Beat 5- To warn

Beat 6- To deflect

Act 1 Scene 4 (flashback)-

Objective: To reassure Conte of the future of France.

Obstacle: Conte's doubt.

Beat 1- To question

Beat 2- To reassure

Act 1 Scene 4 (present)-

Objective: To defend myself during the trial.

Obstacle: The churchmen do not believe me.

Beat 1- To proclaim

Act 1 Scene 4 (flashback)-

Objective: To help and understand the Dwarf.

Obstacle: He has been sentenced to death.

Beat 1- To scold

Beat 2- To investigate

Beat 3- To reassure

Act 1 Scene 5 (present)-

Objective: To defend myself during the trial.

Obstacle: Churchmen do not believe me.

Beat 1- To defy

Beat 2- To inform

Act 1 Scene 5 (flashback)-

Objective: To warn my soldiers not to kill French soldiers who fight for the English.

Obstacle: The soldier killed said ugly things about me.

Beat 1- To warn

Act 1 Scene 5 (present)-

Objective: To defend myself in trial.

Obstacle: Churchmen are determined that I am guilty of heresy.

Beat 1- To inform

Beat 2- To deny

Act 1 Scene 5 (flashback)-

Objective: To convince the Dauphin to take his crown.

Obstacle: Tremouille does not respect me and advises against anything I say.

Beat 1- To request

Beat 2- To insist

Beat 3- To explain

Beat 4- To plead

Beat 5- To guilt

Act 2 Scene 1 (present)-

Objective: To defend myself in trial.

Obstacle: Cauchon tries harder to prove I am a heretic.

Beat 1- To inform

Beat 1- To warn

Act 2 Scene 1 (flashback)-

Objective: To seek forgive and seek forgiveness from my father.

Obstacle: He tells me about the worries of my mother.

Beat 1- To get attention

Beat 2- To forgive

Beat 3- To seek forgiveness

Act 2 Scene 1(present)-

Objective: To defend myself in trial.

Obstacle: Cauchon still tries harder to prove I am a heretic.

Beat 1- To reveal

Beat 2- To question

Act 2 Scene 2 (present)-

Objective: To defend myself in trial.

Obstacle: I am becoming weaker.

Beat 1- To deny

Beat 2- To callout injustice

Beat 3- To inform

Act 2 Scene 2 (flashback)-

Objective: To persuade the Dauphin to march to Rheims.

Obstacle: Tremouille advises against it.

Beat 1- To persuade

Beat 2- To callout

Beat 2- To persuade

Act 2 Scene 2 (present)-

Objective: To defend myself in trial.

Obstacle: I am growing tired and weaker.

Beat 1- To plead

Beat 2- To be brave

Act 2 Scene 3 (present)-

Objective: To defend myself in trial.

Obstacle: I have grown impatient.

Beat 1- To refuse

Beat 2- To deflect

Beat 3- To contest

Beat4- To clarify

Beat 5- To plead

Beat 6- To defy

Act 2 Scene 3 (flashback)-

Objective: To reveal to Conte and Noelle that I will not survive the war.

Obstacle: They refuse to let that happen to me.

Beat 1- To listen

Beat 2- To explain

Beat 3- To reveal

Act 2 Scene 4 (present)-

Objective: To defend myself

Obstacle: My fear of execution.

Beat 1- To defend  
Beat 2- To accuse  
Beat 3- To defend  
Beat 4- To question  
Beat 5- To reject  
Beat 6- To surrender

Act 2 Scene 4 (present)

Objective: To take back my submission.

Obstacle: My fear of death.

Beat 1- To admit  
Beat 2- To clarify

Act 2 Scene 5 (present)-

Objective: To accept my fate.

Obstacle: My friends do not want me to die.

Beat 1- To inquire  
Beat 2- To realize  
Beat 3- To comfort  
Beat 4- To accuse  
Beat 5- To plead

Act 2 Scene 6 (present)-

Objective: To accept death at my execution.

Obstacle: Fear of the pain.

Beat 1- To forgive  
Beat 2 – To warn  
Beat 3- To plead  
Beat4- To accept

**17. What Do I Do to Get What I Want?**

*Tactics* are listed above in the beats. Overall I listen to what God and My Voices tell me to do. In spite of all my enemies and fears I trust God to carry out my mission to reunite France. Knowledge of what my Voices tell me drives my every action.

### Chapter 5: In Summary

All in all this experience proved to be challenging, educational, and fun. Through the process of becoming Joan I have learned a lot about, not just this influential woman in history, but also myself. It is funny to me that the script is entitled *Personal Recollections of Joan of Arc* but to me it became “Personal Recollections of Cailan Calloway”. It takes learning about and essentially becoming someone else to really show you who you are as a person. My original goals behind being in this play were to be in something that had never been performed before and to grow as an actress. As I took on this challenge of being in a brand new student written play several things worked well for me and some things did not work as well.

Something I found that did not work as well I had originally thought involved processing the overwhelming amount of research I did on Joan. In the beginning I researched many different accounts of what happened to Joan and who Joan was from eye witness statements and historians’ ideas about Joan. I wanted to know every little detail about her. Although this was a good idea in theory, in actuality it just caused more dilemmas for me as an actress. I found out that there is such a thing as doing too much research. Although I was learning a great deal, the volume of information about Joan of Arc was overpowering. I found myself getting bogged down with trying to represent everything I read, instead of just focusing on my own interpretations. After conferring with Professor Funk, my thesis advisor, he helped to understand that research is used to help us as actors create strong *given circumstances*. When research gets into our brains early in the process it can then be let go but still recalled if needed for character development. Once the rehearsal process begins the focus on research should be dropped and all focus should then go into the script. He also explained to me that research is used to allow actors to see in their mind’s eye the places where the action will take place which helps to create a



stronger “fourth wall” experience in rehearsal and performance. The “fourth wall” is the theoretical barrier between any staged work and its viewers. It is essentially what separates the audience from the actors.

Something else I learned during this process is how different a Reader’s Theatre production is from a full-scale performance. Instead of having my full body to help me get emotions that I want or to show what I am doing, I had to rely solely on my voice, facial expressions and some hand gestures. Since I was not up moving my entire body around I could not assign gestures to many lines to evoke emotion. Instead I had to rely solely on my *imagination*. I used the *Magic If* throughout most of my process. This worked the best for me because as I read through the script each time I constantly asked myself that if this were me how would I respond. Incorporating different parts of Stanislavski’s *Method of Physical Actions* into my process allowed me to better connect with Joan.

In understanding my own mind and feelings I was able to in turn understand the mind and feelings of Joan. Learning about her life and her journey and relating it to my own life and journey helped bring her character in *Personal Recollections* to life. I feel that in my task of better understanding myself as an actress that I not only portrayed an idea of Joan of Arc but that I became Joan.

**Bibliography:**

- "Acting." Def. 1a. *Merriam-Webster*. N.p., n.d. Web. 20 Feb. 2012.
- Bois, Danuta. "Joan of Arc." *Joan of Arc*. Distinguished Women of Past and Present, 1999. Web. 11 Mar. 2013.
- Cole, David. *Acting as Reading: The Place of the Reading Process in the Actor's Work*. Ann Arbor: University of Michigan, 1992. Print.
- "English Monarchs: Plantagenet." *Edward III*. N.p., 2004. Web. 10 Mar. 2013. <[http://www.englishmonarchs.co.uk/plantagenet\\_7.htm](http://www.englishmonarchs.co.uk/plantagenet_7.htm)>.
- Fremantle, Anne. *Age of Faith*. New York: Time, 1965. Print.
- Marlowe, Jenny. "Stanislavski and His System." *Stanislavski and His System*. N.p., 26 Oct. 2008. Web. 20 Feb. 2013.
- Moore, Sonia. *The Stanislavski System: The Professional Training of an Actor : Digested from the Teachings of Konstantin S. Stanislavski*. New York, NY: Penguin, 1984. Print.
- "Joan of Arc Biography." *Bio.com*. A&E Networks Television, n.d. Web. 30 Sept. 2012. <<http://www.biography.com/people/joan-of-Arc-9354756?page=1>>.
- Stanislavski, Konstantin. "Chapter 4 Imagination." *An Actor Prepares*. New York: Routledge, 1989. 59. Print.
- Twain, Mark. *Personal Recollections of Joan of Arc*. New York: Oxford UP, 1996. *Fordham University Internet Medieval Sourcebook*. Paul Halsall, Oct. 1999. Web. 23 Sept. 2012.
- Williamson, Allen. "Joan of Arc's Life- Brief Overview." *Joan of Arc (Jeanne D'Arc) Archive*. N.p., 30 Mar. 2010. Web. 18 Sept. 2012. <<http://Archive.joan-of-Arc.org/>>.
- Yichao, M. "Acting in Staged Readings." Web log post. *TheatreFace*. N.p., 9 July 2012. Web. 20 Feb. 2013.

**Appendix:**

Konstantin Stanislavski's: The Method of the Physical Action

1. Units and Objectives
2. Through line of Actions and the Super objective
3. Analysis of Text through Action
4. Truth, Belief and the *Magic If*
5. Imagination
6. Subtext
7. Motivation
8. Concentration
9. Relaxation
10. Communion
11. Adaptation
12. Tempo Rhythm
13. The Physical Apparatus