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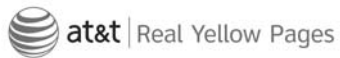
SAINT JOAN by George Bernard Shaw Directed by Paul Mason Barnes

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At The Rep, we know that life moves fast—okay, really fast. But we also know that some things are worth

slowing down for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information on the playwright (**F2F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

CU@therep!



The Teacher's Lounge

In an effort to make our educational materials more accessible to students and easier for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, www.repstl.org, for additional information including educational games, activity suggestions and behind-the-scenes information. Any materials, either from this guide or from our website may be reproduced for use in the classroom. As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

NEATO!

Show Me Standards: CA 2, 3, 5, 7; FA 2, 3, 4, 5; SS 2, 3, 5, 6, and Illinois Learning Standards: 1, 2, 5, 14, 15, 17, 18, 25, 27.

MIHYAP: Top Ten Ways to Stay Connected at The Rep

10. TBA Ushers will seat your school or class as a group, so even if you are dying to mingle with the group from the all girls school that just walked in the door, stick with your friends until you have been shown your section in the theatre.

9. SITD The house lights will dim immediately before the performance begins and then go dark. Fight off that oh-so-immature urge to whisper, giggle like a grade schooler or yell at this time and during any other blackouts in the show.

8. SED Before the performance begins, turn off all cell phones, pagers, beepers and watch alarms. If you need to text, talk or dial back during intermission, please make sure to click off before the show resumes.

7. TMI Not to sound like your mom, but "if you need to go now, you needed to go then." Leaving the theatre during the performance is disruptive, so take care of any personal needs before the show starts.

6. RTM When you arrive at the theatre, read the production program. It's like a deluxe version of liner notes and a free souvenir, all in one.

5. P-ZA? NW! Though your ability to eat ten slices at one sitting may impress your friends, no one wants to listen to you chew, slurp or smack, so please leave all food, drink and gum outside the theatre.

4. TLK-2-U-L8R We know that you will be dying to discuss what you see onstage with your friends, but please wait until intermission. Any talking—even whispering—is very distracting for both the actors onstage and the audience seated around you.

3. LOL Without you, we really wouldn't have a show. It's your job to laugh when a scene is funny or maybe even shed a tear or two in a tender moment. However, since you are not the audience at *The Jerry Springer Show* please refrain from inappropriate responses such as talking, whistling, making catcalls or singing along with the performers.

2. SOP While it's great that you want a celeb picture of your day at The Rep, the theatre is off-limits to the paparazzi. Flash photography interrupts the performance and along with videorecording is prohibited by Actors Equity rules. You can sneak a peek at production photos on our website, www.repstl.org.

1. LLTA Let the actors know that you respect their work by remaining for the curtain call at the end of the performance. Show your appreciation through applause.

A/S/L

With relentless faith, courage and strength, JOAN leads France to victory against the English. Her tendency to dress as a man (in soldier's garb) and speak directly to God through voices only she can hear, make her the object of jealousy and suspicion to men in power around her.

The first to recognize that there's something different about Joan, ROBERT DE BAUDRICOURT (a military squire) sends what he believes to be a crazy lady off to inspire the Dauphin to action.

A devout man of the Church, the ARCH-BISHOP OF RHEIMS serves as Joan's first supporter, though he later turns against her.

A jealous military man, CAPTAIN LA HIRE questions Joan's tactics, voices and faith as she leads the French to victory.

Always up for a joke or a gag, GILLES DE RAIS (also known as BLUEBEARD) is a rebellious member of the Dauphin's court.

THE DAUPHIN (also known as CHARLES), a man of slight ambition with a hatred for fighting, comes to kingship and true inspiration through Joan, his believed patron saint.

Though a skilled military man, DUNOIS (also known as the BASTARD OF ORLEANS) is stuck in a rut before he meets Joan. With her spirit and tenacity, he is able to rise to new heights of victory on the battlefield.

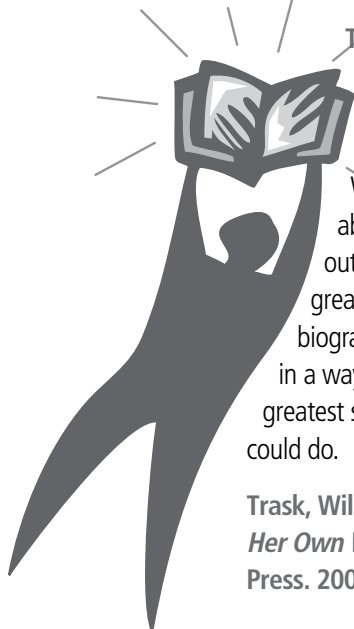
CHAPLAIN DE STOGUMBER, an Englishman with wounded pride at the hands of French defeat, demands the church take action against the witch who "unfairly" defeated the English.

Another one of the many who lust for Joan's untimely demise, RICHARD DE BEAUCHAMP (also known as the EARL OF WARWICK) wishes to personally attend not only to her excommunication, but also to her death.

A man of intellect as well as of devout faith, PETER CAUCHON, BISHOP OF BEAUVAIS sees certain wonderment in Joan. He strives until the very end to save Joan's soul, calling upon her to denounce her actions and her alleged voices.

Rolling into town for Joan's final trial, THE INQUISITOR sets forth an objective voice to give Joan a fair trial.

READ MORE ABOUT IT



Twain, Mark. *Joan of Arc*. Ignatius Press. 1989. Did you find the play inspiring? Want to know more about Joan? Check out one of Mark Twain's greatest works, a brave biography of Joan of Arc, told in a way that only one of the greatest storytellers of all time could do.

Trask, Willard. *Joan of Arc: In Her Own Words*. Turtle Point Press. 2004. Ripped directly from

eye witness accounts and court reports, this book gives you a window into the heart and mind of the real Saint Joan.

Joan of Arc, 146 minutes, Image Entertainment, 1949. After seeing the play, check out Victor Fleming's award-winning film adaptation of the play, starring Ingrid Bergman.

Joan of Arc, 180 minutes, Lions Gate, 1999. While there's a lot of older stuff out there, Joan still lives in today's popular culture. Check out the 1999 TV series on

DVD starring Leelee Sobieski and Neil Patrick Harris.

http://www.maidofheaven.com/joanofarc_saint_joan.asp Want to know more about Saint Joan? Check out this website which includes in-depth analysis and the play in its entirety!

<http://www.newadvent.org/cathen/08409c.htm> Check out the Catholic Encyclopedia online for more information on Saint Joan and other prominent figures in the Catholic Church.



AS SAINT JOAN begins, France is in disarray at the hands of English occupation. Poverty seems to be striking everyone (up to the king), and morality is at an all time low. Amid the turmoil, a strange young girl who dresses as a man and hears voices, Joan of Arc, provides a glimmer of hope and inspiration with her inner fire and a plan to win a decisive battle at Orleans.

AFTER MEETING with the Dauphin (soon to be king of France, Charles) and passing a series of tests (including the skepticism of the

Archbishop), Joan is sent to Orleans. Though no one takes her seriously (including the sharp military mind, Dunois), Joan will not be denied victory in Orleans. Leading a bold and seemingly stupid charge, she surprises everyone in taking Orleans back for the French. She believes that with God on her side, she simply cannot lose.

KNOWN AS "The Maid," Joan takes charge over the Dauphin's forces, winning battle after battle. Through her valor, France is reunited, and the Dauphin is finally able to ascend to the throne. The English, now driven from France, certainly aren't celebrating Joan's triumph. Both the English Earl of Warwick and the Chaplain insist that Joan is unnatural, and that the English have fallen to sorcery and witchcraft. In fact, as Joan seems to be a threat to the Church, few seem to be celebrating. Fear, along with a rising jealousy among the aristocracy, leads to a collaboration between Bishop Cauchon, Warwick and the Chaplain, all out to take Joan down.



MEANWHILE, at home, Joan is celebrated by the common people of France for her efforts, but criticized by the court as overly ambitious and full of pride. She insists on pushing toward achieving France's full unification and freedom by winning Paris. Dunois, the King and the Archbishop all advise Joan not to attempt to liberate Paris, and despite all of the good she's done for France, they refuse to assist her in the event that she fails.

AS PREDICTED, Joan's attempts to take Paris are foiled, and the English

capture her. Though she stands as a prisoner of war, she is held by the English for the Church, and is to stand trial for heresy. As Warwick lusts for blood, Cauchon and the Inquisitor take special care to offer Joan a swift and fair trial. Cauchon especially seems bent on saving Joan's soul, endlessly encouraging her to renounce her deeds and the voices she hears (which he believes are devils). Though she questions her faith momentarily, Joan realizes the voices are right and that she cannot renounce them. She is sent away to be burned at the stake, always insisting that she only serves God and the Church.

THOUGH HER BODY perishes in the fire, Joan's pure heart is never consumed by the blaze. Years later, the Dauphin dreams of Joan's redemption, when she is finally rewarded and canonized as a saint.





BLASPHEMY: the act or offense of speaking sacrilegiously about God or sacred things

IMPUDENCE: not showing due respect for another person

IMBECILE: a stupid person

COWED: caused someone to submit to one's wishes by intimidation

ARDENT: enthusiastic or passionate

SURNAME: a hereditary name common to all members of a family, as distinct from a given name; also known as a "last" name

PERDITION: a state of eternal punishment and damnation into which a sinful person passes after death

PETULANCE: childish sulky or bad-tempered behavior

USURP: to take a position of power or importance illegally or by force

EXCOMMUNICATION: to officially exclude someone from participation in the sacraments and services of the Church

DIPLOMATIST: a person who can deal with people in a sensitive and effective way

EPOCH: a period of time in history or a person's life, typically one marked by notable events or particular characteristics

MIRTH: amusement, especially as expressed in laughter

IMPUNITY: exemption from punishment or freedom from the injurious consequences of an action

CASSOCK: a full-length garment of a single color worn by certain Christian clergy, members of church choirs, acolytes and others having some particular office or role in a church

VEHEMENCE: showing strong feeling; forceful, passionate or intense

HERETIC: a person holding an opinion or practicing actions that are not accepted by the Church

PESTILENCE: a fatal epidemic disease

RECAN: to say that one no longer holds an opinion or belief, especially one considered heretical

ABSTEMIOUS: not self-indulgent, moderate especially when eating and drinking

IMPETUOSITY: having acted or done something quickly and without thought or care

AUSTERITY: sternness or severity of manner or attitude

LAUDABLE: deserving praise and commendation

OBDURATE: stubbornly refusing to change one's opinion or course of action

CALUMNY: the making of false and defamatory statements in order to damage someone's reputation



OFTEN CALLED the greatest playwright since Shakespeare, George Bernard Shaw was born in Dublin, Ireland on July 26, 1856. The son of Lucille Elizabeth Gurly, a gifted singer, and George Carr Shaw, an unsuccessful merchant, Shaw had a difficult childhood because of his father's constant drinking. Shaw began his education in Dublin, but received little formal schooling and claimed that he was basically self taught. Coming from a poor family, he lacked the funding for a university education and consequently began working as a clerk at the age of 15. After years of struggling with a failing marriage, in 1873 Shaw's mother took his two sisters and departed for London. In the new atmosphere, his mother enjoyed the artistic community and found work as a voice instructor. Seeing his mother's success and tired of being alone with his father, at the age of 20 Shaw followed his mother to London, a move that became a turning point in the young man's life.

IN LONDON SOCIETY Shaw immediately leapt into the world of art. He was able to continue his own education by attending debates and lectures at the British Museum, and doors of opportunity slowly began to open. Shaw soon found himself a journalist-critic, reviewing concerts, art exhibits, books and theatre with a biting wit new to London readers. Bored with the state of the arts, Shaw aimed to improve the taste of audiences by suggesting music and arts outside the norm. His belief was that art was solely for didactic purposes, and that every artistic endeavor must strive to better the world at large. In his search for ways to improve society, Shaw heard a lecture by Henry George, an American economist and critic of capitalism. Shaw was compelled to begin reading the work of Karl Marx and eventually to become a socialist. Soon after, Shaw became a member of the Fabian Society. His new socialist enthusiasm was mirrored by fellow members and before

long, he became a strong advocate for social reform.

BY THE 1880s, Shaw was writing extensively, producing book reviews, art, music and dramatic criticism, as well as Fabian tracts. His criticism of the state of theatre prompted him to try his hand at a new variety of play, more aggressively addressing contemporary social issues. His 1892 play *Widowers' Houses* did just that, opening to great public concern. The reaction delighted Shaw, who saw that he was able to make his views known through this new venue. Continuing his work, and hoping to reach an even larger audience, Shaw began writing more plays, all of which included an unconventionally long preface. The prefaces dealt with a great range of topics and helped Shaw to reach a new play-reading public.

AS THE CENTURY TURNED, Shaw began realizing great success with his work. In the first decades of the 1900s he produced some of his most famous writing including *Man and Superman*, *Major Barbara*, *Androcles and the Lion*, *Pygmalion*, *Heartbreak House* and *Saint Joan*. These works employed characters and a style so distinctly his own that they began to be known as Shavian. His plays attacked and ridiculed what he saw as the public's blind following of traditional views. Characters defied expectation as villains turned out to be good, heroes were not at all heroic and women were strong and controlling of much weaker men. He espoused in his heroes his own view of the "life force" or spiritual individuality as well as "creative evolution" in which a man willfully evolves into a being dominated by the mind. His new attitudes and style at turns outraged and thrilled the public, but they never failed to recognize his brilliance and he was rewarded with the Nobel Prize in 1925.



WHILE THE PLAY *Saint Joan* tells a great story, what's even greater is the fact that it's based on actual events in French history, and an actual national hero and Catholic saint—Joan of Arc.

BORN IN 1412, Joan of Arc came into the world a poor country farm girl from Domrémy, a village in eastern France. Throughout the Hundred Years War, her village was invaded, raided and burned several times, but Domrémy remained ever loyal to the French crown. As seen in the play, this undying loyalty would later be echoed in Joan's life and pursuit of French liberation.

JOAN'S RISE to prominence began with the voices that guided her. She claimed throughout her life to have heard the voices of Saint Michael, Saint Catherine and Saint Margaret, all encouraging her to drive the English out of France and crown Charles as king. The voices first visited her when she was 12 years old, alone out in her father's field. She reported that the voices were so beautiful that she wept when they left her, and despite any fear or insecurity that she would ever feel, the voices always held the courage and inspiration for her to move forward.

AS THE PLAY DEPICTS, Joan's rise was quick. After impressing Robert De Baudricourt, Joan met with the Dauphin Charles, requesting to be equipped for war and placed at the head of his army. As in the play, the young girl with drive and divine voices impressed Charles, and he quickly sent her to Orleans.

ONCE IN ORLEANS, Joan was met with disbelief and insincerity. Though not initially

taken seriously (she was even kept out of the loop early on), she quickly came to define her own success by taking a more aggressive military tact than that of her predecessors. Just like in the play, Joan was known to throw caution (and conventional military knowledge of the day) to the wind and follow God's voice to victory. And God's voice led her well, helping her to win decisive battle after decisive battle, allowing Charles to ascend to the thrown and France to regain some national strength.



THOUGH IN THE PLAY she fell in pursuit of Paris, Joan was actually captured in a surrender of another battle (a defensive campaign against English siege as opposed to her usual offensive). Upon her capture, she was sent to trial for heresy, just as in the play. In real life, however, a tangled political mess was the

true root of Joan's trial for heresy, not any religious concerns. To condemn Joan was to renounce the authority of King Charles, and legitimize Henry VI's claim to the thrown (a character who shows up in other historical plays, namely some of Shakespeare's works).

SADLY, JOAN WAS FOUND guilty of heresy, which was a capital offense. She was burned at the stake on May 30, 1431, at the age of 19. While accounts of her death differ on what supernatural events may or may not have occurred, the executioner was quoted to have said that he "greatly feared to be damned" for the execution.

SHORTLY AFTER she was executed, Joan was retried. While her sentence could not be undone, the previous trial was found corrupt and politically motivated, and Joan was found innocent. She was later canonized a saint of the Catholic church.

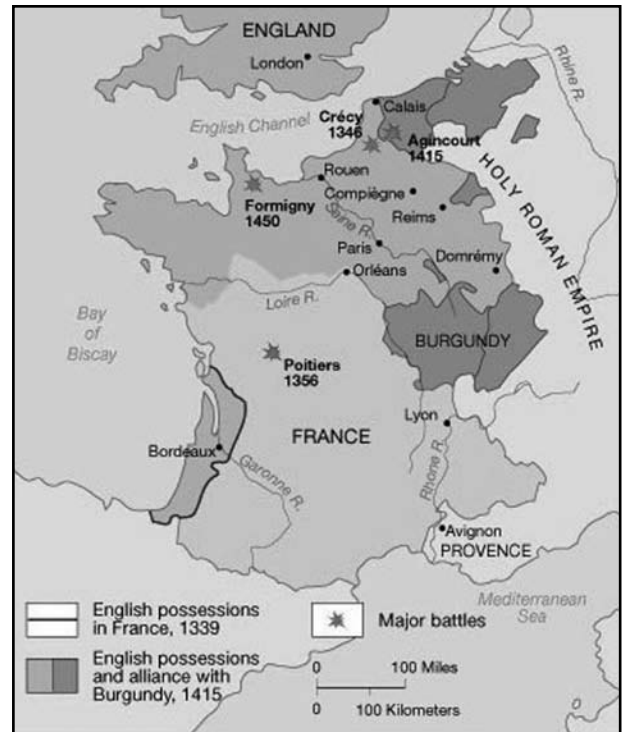
HUNDRED YEARS' WAR

THE WORLD OF *Saint Joan* is a brutal land of anarchy in which the French are fighting for their lives and their independence. While Shaw did take some liberties in telling the story, the sense of danger and drama surrounding the feud between the English and the French could not be more real, and in real life it was a bloody series of battles that spanned nearly 100 years of European history.

THE TUMULTUOUS circumstances surrounding Joan's rise to fame are known as the Hundred Years' War. The conflict ran from about 1337 to 1453, with extended periods of peace running from about 1360–1369 and 1389–1415. All said and done, the Hundred Years' War was actually fought for about 81 years, and was not merely a single war. The Hundred Years' War is a term coined by historians after the fact, describing a series of conflicts that ran nearly consecutively—the Edwardian War (1337–1360), the Caroline War (1369–1389), the Lancastrian War (1415–1429) and a series of skirmishes after Joan of Arc that resulted in the English downfall.

WHAT COULD have been important enough to fight over for nearly 100 years? Only the most important thing of all in France—the throne. The war was fought between two royal houses with claims to the throne, the House of Valois and the House of Plantagenet. Both houses have their roots in France, but the Plantagenets also staked a claim to the English throne. French soldiers fought on both sides of the conflict, but the Plantagenet forces primarily consisted of soldiers from England, Burgundy and Aquitaine.

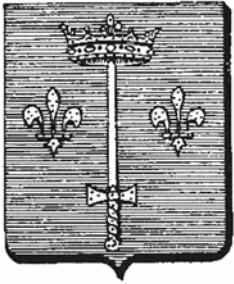
THOUGH VIOLENT and long-running, the Hundred Years' War wasn't merely a blood bath for power. While it's true that over the course of the many battles both sides saw



victory and defeat, they also both saw a rise in nationalism and unity, especially France. Prior to the Hundred Years' War, France was a less modern state than England. It lacked a strong, centralized government with any authority, and it still leaned heavily upon a feudal system of vassals, lords and peasantry. Both countries emerged from the Hundred Years' War with an exchange of feudalism for a more modern sense of central authority and rule.

MILITARY TECHNOLOGY and strategy also evolved because of the Hundred Years' War. As the war progressed, heavily trained knights and expensive cavalry were replaced with more streamlined lightly armored forces, with soldiers of particular specialties teaming together to create a unified force. Advancements of benefit on the battlefield and beyond included gunpowder and canons, with longstanding weapons such as the longbow finding new life during the period.





Arc (d')

COMPLACENCY

Amid all the strife and turmoil of the Hundred Years' War, Joan of Arc could have easily been downtrodden and simply complacent that the powers above her were too much to strive against. After all, even the would-be king Charles was unwilling to pursue victory for France. However, Joan shows us that no matter the odds, a strong spirit and good heart can transcend all obstacles, and that there's no place for complacency in the pursuit of happiness. In what areas of your life are you complacent? What things are you passionate about that you aren't exactly pursuing to your fullest potential?

STEREOTYPES

Throughout the play, Joan is continually bashed for her uncharacteristic masculinity. She takes charge, is arrogant and even dresses like a man. The men in the play presume her to be a witch because she doesn't stay home, cooking and cleaning. As the play demonstrates, no one is confined to mere stereotypes and limitations; we all are three-dimensional people. Do people judge you based upon stereotypes? Do you judge other people? How can you help to tear down the wall that stereotypes put up between people?



ACCEPTANCE

Though she claimed to hear the voices of saints and God in her head, Joan proved to the world that her merits far outweighed any sort of skepticism about who she was as a person. However, people chose to focus on an aspect of Joan that they could not understand, dismissing her as "strange" and "different." Are there people in your life who you dismiss simply because

you don't understand something about them? How can you better understand that individual and the merits that he or she offers the world?

SERVICE

While *Saint Joan* is a play about rising up in defiance of an authority that is suffocating the people it rules, it is as much a play about learning how to fill one's proper role in life. Around the time of Joan (and far earlier), there was a pervasive notion that each individual was born into a certain role, and that it was each individual's responsibility to fulfill that role. For example, a king was to be honorable, brave and kind to his people, because that was his station. Knights are to be brave and cunning, with a hunger to defend the honor of their king and county. However, in *Saint Joan*, many characters are not living up to their station, causing problems for those around them. What characters in the play don't seem to be living up to their station? How does that affect those around them? What responsibilities do you have in your life? Are you living up to them?



A STRANGE THING

OVER THE COURSE of the play (and in her real life) Joan is subject to continual ridicule because she is considered “strange.” While it might be true that it is “different” to hear the voice of God in your head, she paid a heavy price for her difference despite her strength, courage and insight. Perhaps what was most different about Joan was her selflessness and willingness to lay down her life for a cause she believed in.

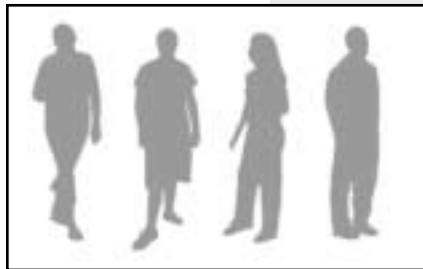
WHILE WE might think we’re way past all of that with our hip progressive attitudes, the fact of the matter is that any number of “isms” (like racism, sexism and ageism, just to name a few) still exist today, bringing with them the ridicule of those that might be different from us.

THE TRUE CAUSE of what makes us separate ourselves from others (thereby judging and ridiculing them) could be debated until we’re all blue in the face, but it would seem that there is one thing which motivates such strong reactions—fear. That’s not to say that the men in *Saint Joan* feared Joan like they feared a giant purple dragon. While she may have possessed a sense of the supernatural, she was a far cry from a fire breathing terror.

SO WHERE DOES the fear come from? Well, the root of most fears is ignorance. A lack of knowledge is a scary thing, especially when you have to look it square in the eye as it looks right back at you. Think about every time you prepare for a test or quiz, meet someone new, or try something new. The reason you’re reluctant is because you don’t always know about the thing you’re diving into. It is a fear of the unknown that holds you back, not the test, person or new thing.

BUT LIKE A TEST, you can study and learn, and not just by reading books and memorizing facts. Just like meeting someone or trying something new, the key to learning about those who are different is exposing yourself to the thing you don’t know about. After giving that “strange” person a chance, you just might find that they’re not so strange after all.

JUST THINK—Joan of Arc was ridiculed, ignored, abandoned and eventually killed just because the other characters in the play didn’t understand her. The discounted her and the many gifts she had to offer France and the world, calling her “strange.” Maybe she was different, but if different means strong, courageous and insightful, couldn’t we all stand to be just a little bit different?



- * Think about the people in your life—friends, family, classmates. Are any of these people considered “strange?”
- * Are you accepting of people who are different from you?
- * What could you gain by embracing “different” people, or even daring to be “different” yourself?

STAND TALL

OF THE MANY strengths of our modern society, perhaps the strongest is our celebration of differing ideas through the course of healthy debate. We are encouraged as Americans to continually question the systems around and above us, as without such questions we could not stumble upon answers of true integrity. In fact, when you come to think about it, our very nation was founded upon the questioning of a tyrannical government, and our answer was found in the United States Constitution.

JUST IMAGINE how easy Joan's life would have been (and how short the play could have been) if the French officials would have welcomed Joan with open arms into the Dauphin's court with her suggestions. While that's not to say the President will allow you to walk in to the White House and demand the reins of the army, he and Congress won't shun you as a lunatic if you voice your opinion on the government and its choices. In fact, public opinion polls let the government know exactly how they're doing, and what they can be working on to help improve the lives of all those they govern.

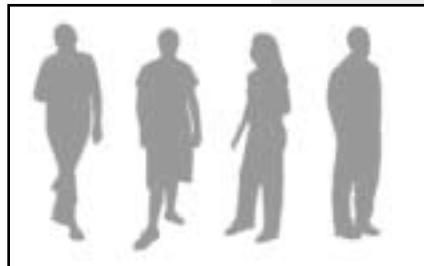
WHILE THIS SENSE of freedom and entitlement to our own views may be a relatively new concept, (widespread democracy as we know it hasn't been around for all that long, the true spread

not spanning more than 100 years or so) Joan of Arc still stood up to powers that be. Despite being poor, a woman and severely under-qualified, Joan insisted that her voice be heard. She had a vision of a better nation and she would not stop until she had achieved the betterment of France.

TODAY, we live in a world free of injustices and things to stand up against, right? After all, the fathers of our nation stood up for us in the face of tyranny, and have given us a strong, free United States of America. Why would you ever need to stand up for something?

YOU ARE FREE, and as a free citizen it is your responsibility to make sure that the society you live in is free and just to all. Just because the Declaration of Independence was signed in 1776 doesn't mean our nation was anywhere near finished standing up for what's right. In fact, since the inception of our nation its citizens have had to stand up to abolish slavery, promote civil rights and fight tyranny across the world.

REGARDLESS of your situation or the unpopularity of your views, if you champion the freedom and well-being of others, it is your obligation to stand tall like Saint Joan. If you don't, who else will dare to change the world?



Even if you're old not enough to vote, you still have the power to make a difference in the world.

- * How can you stand up for things you believe in?
- * Have you ever seen something happening that you know is wrong? What can you do to help make it right?



SWDXT?

“Parables are not lies because they describe events that have never happened. Miracles are not frauds because they are often—I do not say always—very simple and innocent contrivances by which the priest fortifies the faith of his flock.”

- * When questioned about miracles, the Archbishop says that it’s not whether an act is truly a miracle, but if it has a miraculous effect. That is to say—even if it’s a trick, if you believe it’s a miracle, then that’s all that matters. Is he right? Is it okay to be tricked as long as it has a good effect? What about tricks that have bad effects? What is the real difference?

“Yes: I’m afraid. It’s no use preaching to me about it. It’s all very well for these big men with their armor that is too heavy for me, and their swords that I can hardly lift, and their muscle and their shouting and their bad tempers.”

- * Dauphin Charles admits that he is not a fighter, and that he’d rather face a treaty than a sword. What challenges are you afraid of in your life? Do you cower in fear from them, or do you bravely face them? How can you best face the challenges in your life, and even overcome them?

“We were not fairly beaten, my lord. No Englishman is ever fairly beaten.”

- * Shortly after Joan takes control of the army, the French are victorious in nearly all battles. The Chaplain takes the news hard, crying foul. Because he feels the English are superior to the French, he cannot comprehend losing to them. How do you react when you lose? Are you gracious? Jealous? What is it that the Chaplain could learn from his defeats? What can you learn from yours?

“His ways are not your ways. He wills that I go through the fire to His bosom; for I am His child, and you are not fit that I should live among you. That is my last word to you.”

- * Joan calmly faced her death because she was strengthened by her devotion to God and her faith. What is it that gives you strength in the hardest of times? How can you help others to not only see that strength, but utilize it themselves?

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

- * As Joan cries out the final lines of the play, she raises the question—will we ever be able to truly recognize and appreciate greatness when it stands before us? Or is it all we can do to mock it and throw it away, only to realize after the fact what a grave mistake we have made? Can you think of other people in history that may not have been appreciated in their lifetime, but are now celebrated for their great achievements?