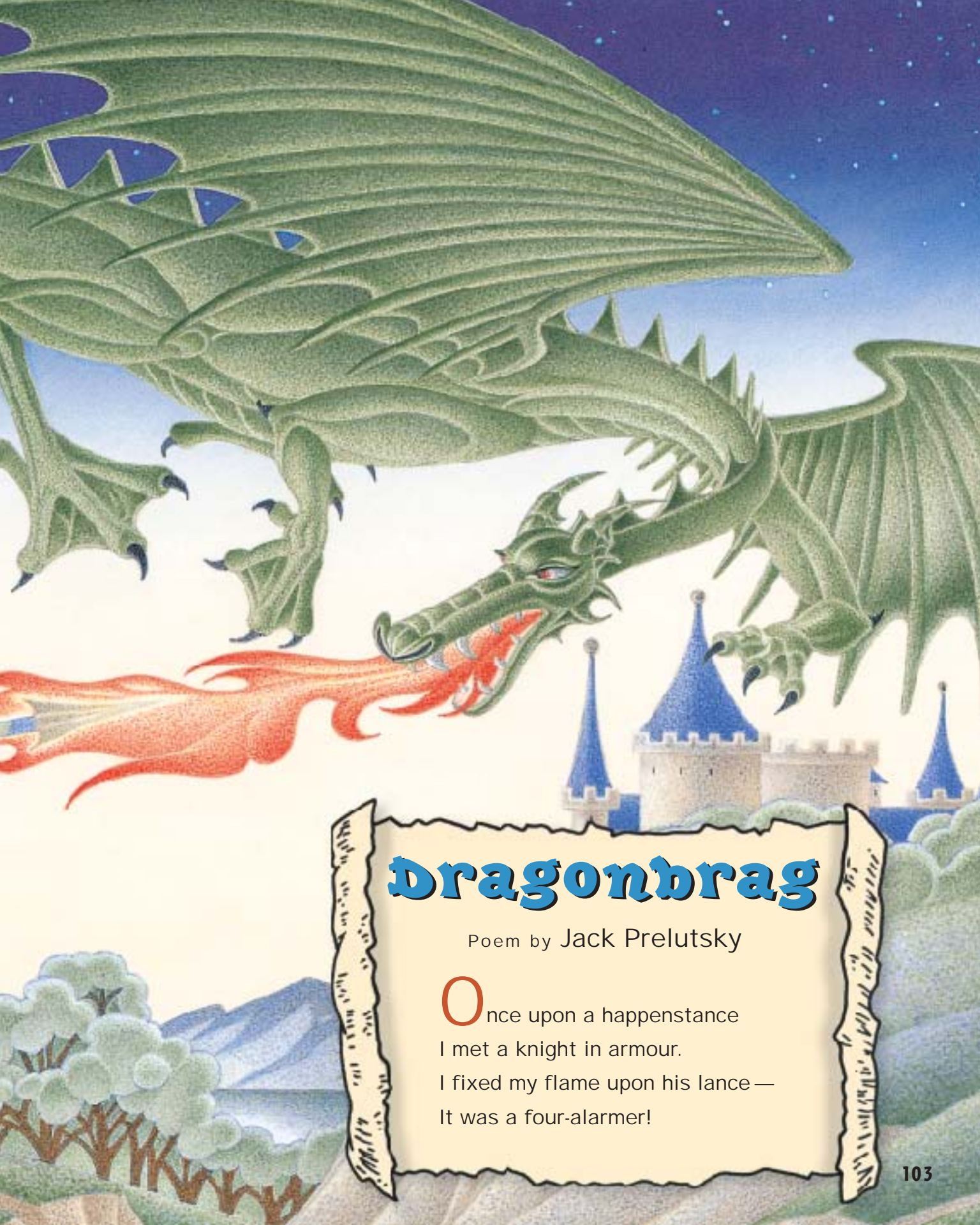


Castles AND Knights





Dragonbrag

Poem by Jack Prelutsky

Once upon a happenstance
I met a knight in armour.
I fixed my flame upon his lance —
It was a four-alarmer!



BEFORE
READING



What do you know about castles and knights already? What would you like to learn from this article?

C a s t l e

◆ L I F E ◆

Castles and Keeps by Christopher Maynard

During the Middle Ages, many rich and powerful lords lived in mighty castles. A castle protected its owner from bands of thieves, rival lords, and invaders from other lands.

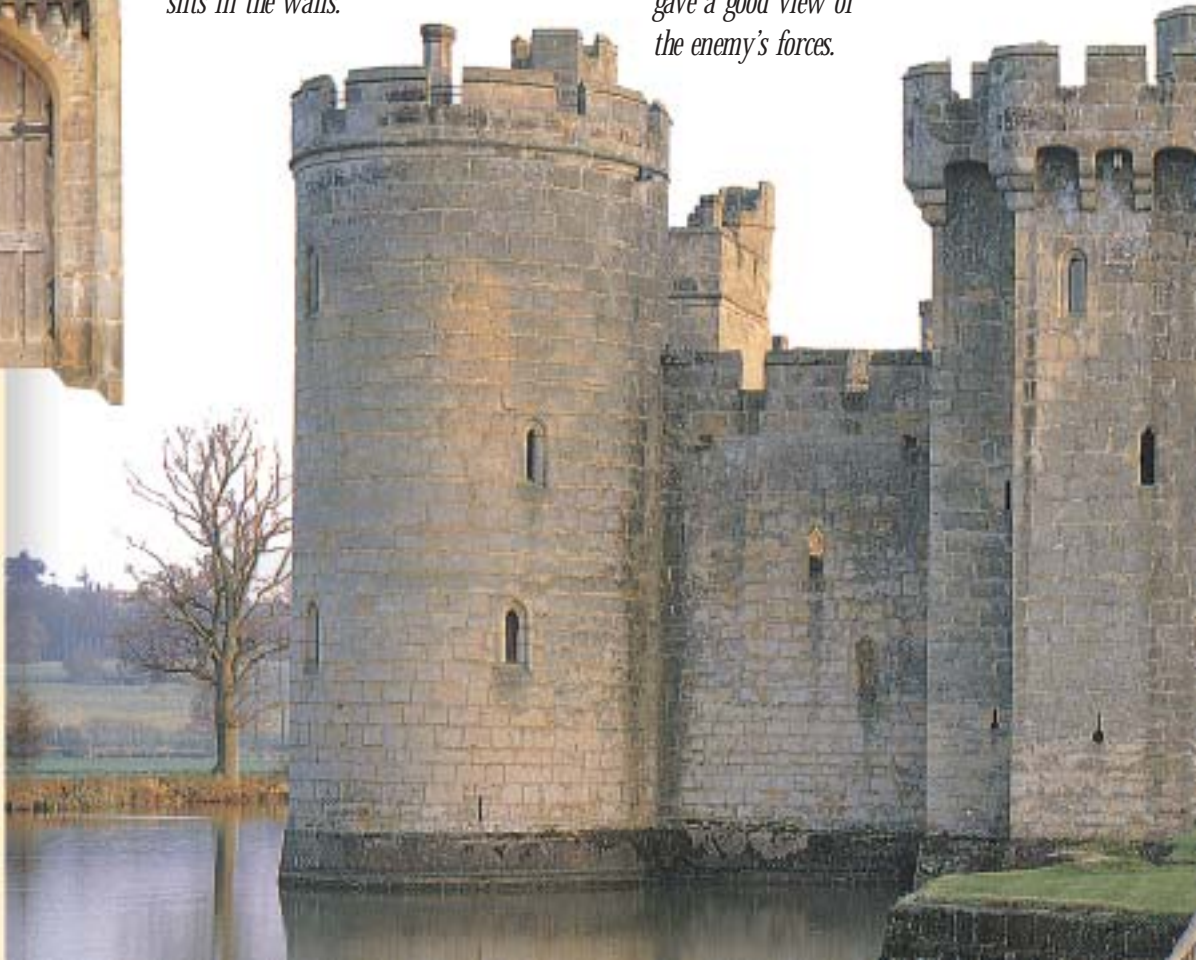
The slowest way to capture a castle

Soldiers could shoot out from slits in the walls.

High towers, called turrets, gave a good view of the enemy's forces.

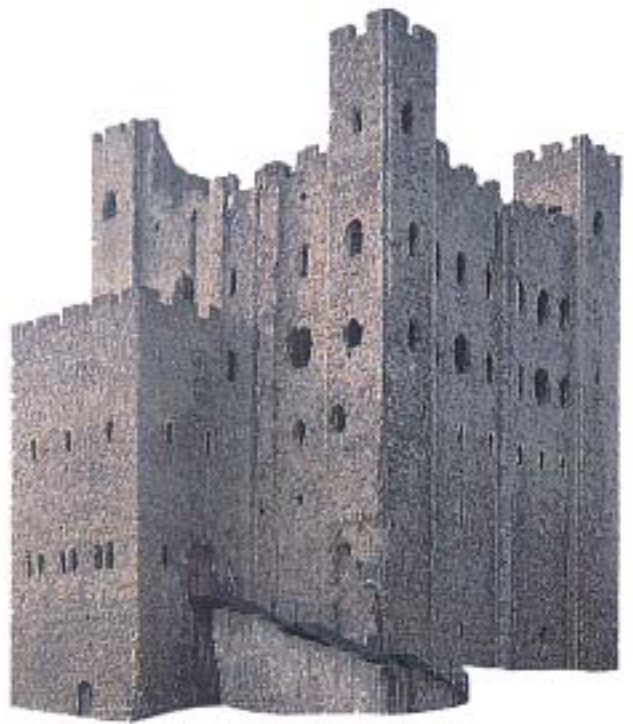


An ironclad wooden portcullis was lowered over the door for extra security.



In safekeeping

Early stone castles often consisted of just one tower, called a keep. They had incredibly thick walls and might be 35 m high. Prisoners kept in the keep very rarely escaped!

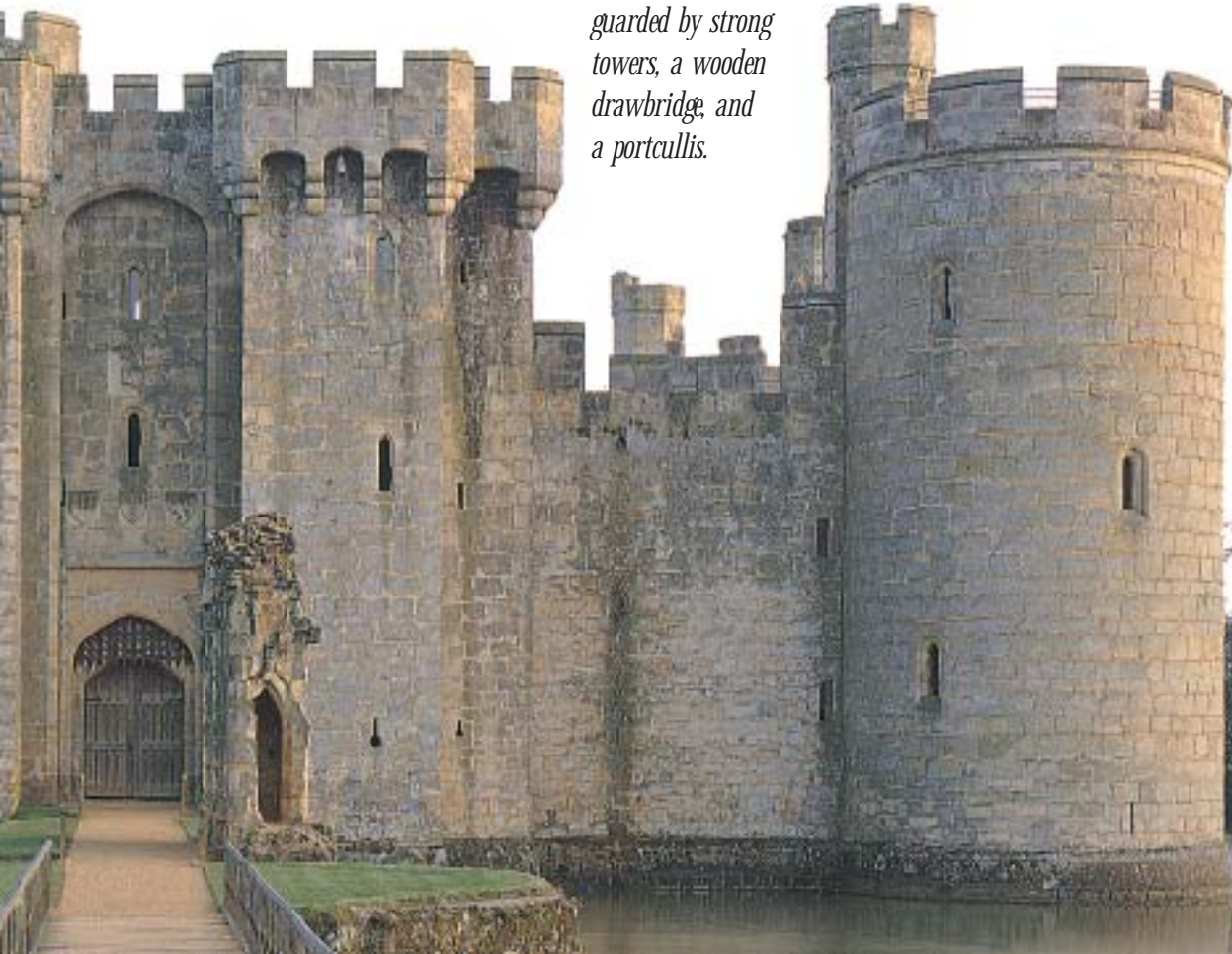


Fighting to the top

If the main door was built on the second floor, attackers had to force their way up a flight of steps before they could try to break in.

was to starve out the people inside.

The castle gate was guarded by strong towers, a wooden drawbridge, and a portcullis.



The moat kept attackers from digging under the main walls.

Charging with a lance

In jousts, knights fight one-on-one on horseback, knocking each other to the ground with lances. To practise, I aim my lance at a tilting post.



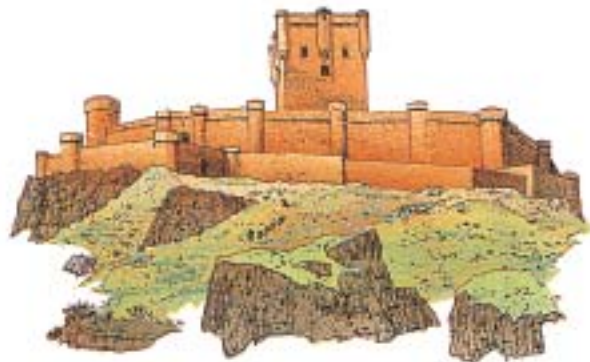
If I don't ride by quickly enough, the swinging weight will knock me off my horse.



Growing up in a Spanish Castle

by Chris & Melanie Rice

It is 1450 and Sancho is learning the skills of war. Already he can saddle a horse, wield a sword, and throw a javelin. He lives with his uncle, Don Pedro, who is a fierce warrior. Sancho hopes that one day he, too, will become a "caballero," or knight, and ride into battle.



The Castle

Sancho lives in a castle high on a hill. The castle is surrounded by thick stone walls.



Sancho

Sancho wears a tunic, thigh-length leather boots, tights, and a simple felt hat.



Steel footwear



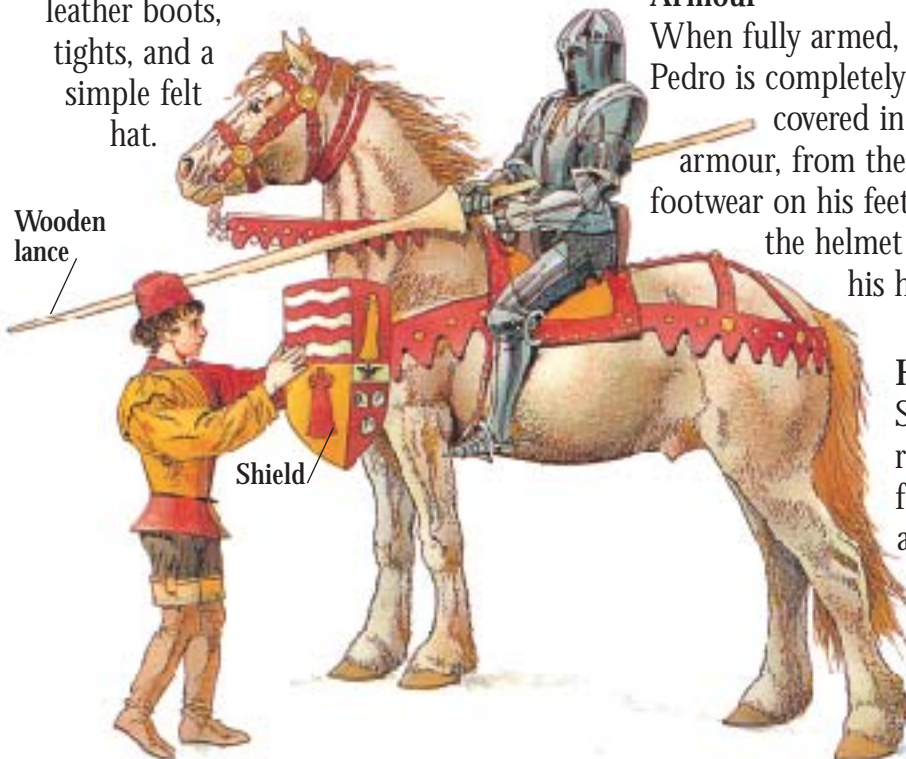
Armour

When fully armed, Don Pedro is completely covered in plate armour, from the steel footwear on his feet to the helmet on his head.

Steel helmet



Wooden lance



Shield

Helping Don Pedro

Sancho chooses the right saddle and bridle for Don Pedro's horse and then helps Don Pedro put on his armour. He knows how all the parts of a suit of armour fit together.



Hunting Dogs

In my spare time, I go to see the hunting dogs. The kennel boy feeds and grooms the dogs and checks their paws for thorns. I like to feed them extra scraps.



Sports

I like wrestling stone putting and acrobatics, but my favourite sport is archery.



Mealtimes

At mealtimes, Sancho is expected to carve the meat at the table, serve Don Pedro with his wine cup and dinner plate, and watch his manners!

Dinner plate



Serving food

Sancho serves the food with broad-bladed knives like these.

Broad blades



Learning

Fighting is only one part of a knight's training. I am also taught to read, write, and count by the castle priest.



Bedtime

I sleep on a bed of straw in the great hall with the other boys. At dawn we get up for mass.



Entertainment While the knights eat, visiting entertainers, called "minstrels" sing, play music, and tell stories.

Minstrels

Music

Music forms an important part of castle entertainment.

Sancho is learning to play the lute.

This modern lute is similar to the one he would have played.



Lute

Carved figure



Wooden saddles, decorated with carvings, used for special occasions, such as parades.

The Inside Story

by Philip Steele

In early castles, life was far from comfortable. The wind whistled through wooden shutters in the windows, and most people slept on benches or on rough mattresses in the great hall. By the 1200s, castles had well-furnished bed chambers and living rooms heated by large open fires and lit by candles. The better rooms had glass windows and plastered walls hung with fine tapestries. Floors were covered with sweet-smelling herbs or rush matting.

1 The wardrobe

The top room in the lord's tower was used by the lady's personal servants. Linen and clothes were stored in large chests.

2 Master bedroom

This had rush mats on the floor and richly decorated walls. A lady-in-waiting could sleep on the trundle bed, which was pulled out from under the main bed.

3 The solar

This was the lord's private living room. After a hearty meal he might retire here for a game of chess.

4 Basement

A trapdoor from the solar led down to the basement. Weapons, coins, and other valuables might have been kept here.





Reading and writing

Few people in the Middle Ages knew how to read and write. There were not many schools, and most children never went to one. Boys had more opportunity to learn than girls, but there were still some famous women writers, such as Christine de Pisan, who lived in France in the 1400s.

The lady, the wife of the lord, usually played an important part in running the castle. She organized the servants and entertained visiting noblewomen. When the lord was away, she might inspect local farms or manage supplies and repairs to the castle. Even so, this was still a man's world. It was believed that women were inferior to men. In some places, they could not own land or make a will. ♦

Growing up

From the age of six or seven, the children of nobles were often sent to live in another lord's castle. Boys became pages and learned how to fight. Girls learned how to manage a household.

Pastimes

Travelling musicians often visited the castle to entertain guests. Lords and ladies also liked to play music, sing, and compose poetry themselves. Listening to storytellers' tales of romance and chivalry, embroidering, and playing chess were other popular pastimes.



Marrying young

Marriages between nobles were arranged when the children were still in their cradles. Most lords and ladies were married by the time they were fourteen.





Make a list of three new things you learned. Make another list of three questions you would still like to ask about castles, knights, or life in the Middle Ages.

Understanding the Article

Keeping Up to Castles

Castles and Keeps

- How do you think each of these castle parts helped the people inside to defend themselves?

turrets	the moat
slits in the walls	the staircase
the portcullis	the drawbridge

Growing Up in a Spanish Castle

- What was Sancho's goal in life?
- Sancho helped Don Pedro in many ways. Which of his jobs do you think would be the most interesting? Which would be the most difficult?
- Why do you think a young knight had to learn the following things?

jousting	playing the lute
putting on armour	reading, writing, and counting

The Inside Story

- Why were early castles uncomfortable? What improvements were made later?
- What important jobs did the lady of the castle do?
- How do you think the children of the castle felt when they turned six or seven?
- Why do you think marriages were arranged in the Middle Ages? Would you like your parents to select your marriage partner? Why, or why not?

Imagine!

You are a lady or a knight. You need a banner to fly from the castle tower. What colours will you choose? What symbols will you use?

Did You Know ?



There are castles in Canada! Casa Loma in Toronto was built in 1911 by a rich businessman named Sir Henry Pellatt. It has 98 rooms, 21 marble fireplaces, and 30 bathrooms! It even has two secret passages. It adds a flavour of the Middle Ages to

Wooden shingles

Pagoda-like roof

Wooden upper story

Narrow window openings

Gun loop

Castles Around the World

One thousand years ago, noble lords built castles all over Europe and the Middle East. About 400 years ago, nobles in Japan also built many castles. This picture shows Himeji Castle (1609). It provided a home and protection for Japanese knights, who were called samurai.

Find Out More About...

- how Japanese castles were built
- the lives of the samurai and their families

Use the library and the Internet. Present your information as a display of pictures with captions.



BEFORE
READING



Why do kings and queens need an heir? Who is the present heir to the British throne?



THE Sword in the Stone

Story by
Angela Wilkes

Pictures by
Peter Dennis

LONG, LONG AGO, in Britain, when the world was still full of magic, there was a wise old wizard called Merlin. He could see into the future and work magic spells.

One wild and stormy winter's night Merlin was staying in a castle. It was the stronghold of his friend, King Uther. The queen had just given birth to Uther's first and only son.

The king told Merlin he feared a plot to kill his son and that he had a plan to keep him safe.



Just before midnight, Merlin opened a small, secret door and slipped out of the castle. Under his cloak he was carrying a bundle, and in the bundle was the baby boy.



2

The years passed and Uther died. No one knew he had a son to inherit his crown, so his knights fought each other to win the kingdom.



3

Far away in the Welsh hills, Merlin heard of these fights for the crown. As only he knew that Uther had a son, he set off at once for London.



4

There Merlin said to the archbishop, "The time has come to find the new king. You must call all the knights in the land to London."



5

The archbishop summoned all the knights to come on Christmas Day. Hundreds came and they crowded into the Abbey to pray. After the service, as they were leaving, they stopped in amazement.

A huge block of stone had appeared in the churchyard and in it was a sword. Round the stone were carved the words: **WHOEVER PULLS THIS SWORD OUT OF THIS STONE IS THE TRUE BORN KING OF BRITAIN.**



6

Eagerly the knights leapt on to the stone and one after another they struggled to pull out the sword. Even the strongest knights could not move it an inch. “The king is not here,” said the archbishop.



7

“Send messengers round the kingdom,” he ordered. “Tell every knight what is written on the stone. On New Year’s Day we shall hold a tournament. Perhaps the king will be amongst those who come to joust.”



8

Knights, with their squires, families, and servants, rode to London from all over the land. They set up their tents on the field and practised for the tournament.

On New Year’s Day the knights went to the Abbey churchyard. Each one tried to pull the sword out of the stone, but struggle as they might, no one could move it.



9

Among the knights who came to London for the tournament were Sir Ector and his two sons, Kay and Arthur. Kay had just been knighted but Arthur was only sixteen and was too young to be a knight.



10

On the way to the tournament Sir Kay suddenly found he had forgotten his sword. “I must have left it at the inn,” he said. “I will fetch it for you,” said Arthur and set off at a gallop for the town.



11

When he reached the inn, the door was locked. Arthur knocked but everyone had gone to the tournament. “I must find a sword,” he thought. “This is Kay’s first joust and he cannot fight without one.”



12

He rode away, wondering what to do. Passing the Abbey churchyard, he saw the sword in the stone. Without reading the words on the stone, he leapt off his horse, ran to the stone and pulled out the sword.



13

Arthur galloped back to the tournament. "Here's a sword," he said, handing it to Kay. Kay stared at it for a moment, then looked at Arthur. He knew where the sword came from and snatched it.



14

He hurried to Sir Ector. "Look, father," he shouted. "Here is the sword from the stone. I must be the King of Britain." But Sir Ector knew his son well. "Let us go back to the churchyard," he said quietly.



15

In the Abbey, Sir Ector made his elder son swear on the Bible to tell the truth about the sword. Kay bowed his head and said, "Arthur gave it to me." Then Arthur told Sir Ector what he had done.



16

They went into the churchyard and Arthur put the sword back into the stone. Sir Ector seized it but it would not move. Then Kay tried but it still would not move. "It is your turn, Arthur," said Sir Ector.



17

Arthur gripped the sword, pulled and it slid easily out of the stone. Sir Ector and Kay knelt down at once. Arthur looked at them in surprise. “What is the matter? Why are you kneeling?” he asked.



18

“Read the words on the stone,” said Sir Ector. “I am not your real father,” he explained. “When you were a baby, Merlin brought you to me so that you would be safe from Uther’s enemies.



19

“Now we must tell the archbishop that we have found the king.” But the other knights would not believe it. They went back to their homes, agreeing to meet again in London to settle the matter. They met at Whitsun and crowds

watched the knights try their luck. Only Arthur could pull out the sword. The crowds shouted, “Arthur is king!” And knights and people knelt to swear their loyalty. ◆

RESPONDING

to THE SWORD IN THE STONE

FOLLOW UP



In the story, the true heir to the throne could not be found. How did the sword in the stone solve this problem?

Understanding the Story

In Days of Magic

- Why did King Uther ask Merlin to take his son away?
- What trouble happened in Britain after King Uther died?
- Who do you think put a magic spell on the sword in the stone?
- What did Kay do that showed he should not be king?
- Do you predict that Arthur will make a good king or a bad king? Give reasons for your answer.

Imagine!

You are Arthur, and you have become king at the age of 16. Write a letter to Merlin, telling him your plans and asking for advice.

Story Structure

Complete this chart in your notebook.

The Sword in the Stone

Characters	Setting
1. _____ a wizard	1. _____ place where the story happened
2. _____ King of Britain	
3. _____ a knight	2. _____ time when the story happened
4. _____ the knight's son	
5. _____ the knight's adopted son	
Problem to be Solved	



The Legend of King Arthur

The legends say that Arthur went on to become a great king. He married Queen Guinevere, and they lived in a castle called Camelot. He and his “Knights of the Round Table” vowed to be true to the code of chivalry. They had wonderful adventures, too. See page 143 to help you find more stories about King Arthur.

The musical movie, *Camelot*, is based on the stories of King Arthur and his knights. The science fiction movie, *Star Wars*, is about “knights” of the future, whose adventures take place in space. When you watch it, compare the movie characters with the characters in *The Sword in the Stone*. Who has magic powers like Merlin? Who carries a shining sword? Who is the enemy? Who is the young hero?





BEFORE
READING



Knights are supposed to be strong and brave, and to protect the lord and his people. Read on to see how the knights behave in this story!

Story and
Pictures by

*Donald
Carrick*



HARALD AND THE GIANT KNIGHT

Harald lived with his mother, Helga, and his father, Walter, in the valley which spread beneath the castle.

The valley was owned by a baron who lived in the castle, surrounded by his knights. All the farmers in the valley had to give the baron part of their crops.

He, in turn, allowed them to farm his land. Harald's family had farmed the same land for as long as anyone could remember.



Harald's father was a weaver as well as a farmer. He wove eel traps, screens, hats, fences, chairs, and every manner of basket.

One spring morning Harald climbed up to the castle with baskets his father had woven for the castle kitchen. Harald went to the castle as often as he could.

After he delivered the baskets, he wandered through the passageways, exploring the wondrous stone chambers. Many were larger than his home.

Harald was especially fond of the baron's knights. Knights were different from other folk. They were huge, scarred men who wore leather and metal clothes covered by bright tunics. The knights spoke with deep voices and their clothing creaked and clanked as they walked by. Harald burned to be one of them.

Harald loved the jousts when two knights fought. Best of all were the tournaments. Then he could watch all the baron's knights clash with all the knights from another castle in a mock battle. Nothing made Harald happier than to see the galloping horses and the swirling banners, and to hear the clang of sword against shield.

On this particular morning the Baron announced that it was time to begin training for the summer tournaments. A great cheer went up from the knights. They were restless after the long winter they had spent inside the castle.

As Harald walked home, he wished he could train with them.



The next morning, a terrible racket woke Harald. He ran outside to find his father in a fit. Men from the castle were swarming all over their farm. Horns blew. Kettledrums boomed. Tents were going up.

“What’s happening?” Harald asked.

“The knights regular practice fields are flooded, so they’ve come here to train,” his father said. Harald watched as knights strutted about, shouting a thousand orders.

“We are ruined,” groaned Walter. “With all this foolish practice on our fields, how can we plant the spring crops?”

Harald understood how his father felt. Without a harvest, his family would have no food and could not pay the baron for the use of his land. But at the same time, it was Harald’s dream come true. All the knights were right here on his family’s farm.

Walter’s fields were transformed into a jousting arena in which the knights galloped about on large horses and practised with their lances.

Since no farming could be done, Harald spent all his time at the knights’ camp. Soon he was helping with the horses and tending the fires. Perhaps there was a chance for him to become a knight after all.

The knights' presence changed everything on the farm. There were no more eggs to collect because the constant noise caused the chickens to stop laying. The pigs grew nervous and lost weight.

Harald could not believe it when knights tested their swords by chopping into his father's carefully tended fruit trees. The stone boundary fences his grandfather had built were broken and scattered.

The knights had huge appetites. To fill the camp cookpots they simply took what they wanted from Walter and the other valley farmers. Chickens, ducks, pigs, and goats disappeared in their stewpots and on the roasting spits.

Harald was shocked. He had always thought knights were strong, brave men who spent their time helping people. Instead, he saw them ruin the land and plunder the farms like thieves.

Walter was pleased when Harald announced one day that he was no longer going to the camp. Harald had lost his taste for the knightly life.

To save what little food they had left, Helga gathered it together and put it in a sack. When it was dark, Harald went with his father to hide it. They carried the food down a small path past the knights' camp to a secret cave. Harald had discovered the cave one day last summer while he was picking berries. They hid the food on a high ledge.



When they returned home, no one could sleep so they sat together around their small fire. There seemed to be no answer to their problem.

“If I were big, I’d thrash all the knights and send them running,” said Harald. “It’s the only thing they understand.”

“No one is big enough to do that,” answered Helga, “except another knight.”



Walter said nothing, but his hands began weaving. The giant shadows his father cast on the wall gave Harald an idea.

“I know how we can get rid of the knights!” he said.

His father stopped weaving. “What do you mean, son?” he asked.

“Well, why can’t we make a knight to frighten them?”

“And just how would we do that, Harald?” asked Helga.

“Father is a master weaver, isn’t he? He can weave anything. Why can’t he weave a giant knight?”

A smile spread over Walter’s face. “Let’s hear more,” he said.

Excitedly they talked late into the night as idea led to idea. By morning they had a plan.

From the next day on, Harald’s family spent all their time at the cave weaving their giant. Harald made trip after trip to the cave, bringing Walter great bundles of reeds.

One afternoon rabbit hunters from the camp almost discovered the cave as Harald was about to enter.

“Where are you bound with that bundle, lad?” called the leader, coming closer.



Harald knew that once the dogs got near the entrance to the cave, all would be lost. “Oh, I’m on my way to build a rabbit hutch,” he replied, thinking quickly.

“Rabbits! What rabbits?” demanded the hunters.

“The rabbits in the thicket down the ravine. It’s full of them,” said Harald.

“Well lad, we’ll just take a look at this thicket of yours,” said the leader, and the hunters marched off.

With each bundle of Harald’s reeds, the basket knight grew larger. Harald was very proud of his father’s skill. He was sure nothing this large had ever been woven.

“By daylight, he will probably look rather patchy,” Walter said. “But by night, after the knights have finished drinking and are asleep, our knight should be very frightening.”

Helga decided to make a cape for him.

Finally the giant basket knight was finished. He was almost too large to squeeze through the cave entrance. Carefully they mounted the creature on Patience, their old plow horse, and tied it down.

Walter led Patience down the narrow trail. The knight looked huge but weighed so little that each draft from the valley caught it like a sail. Harald clung to a rope to steady the creature.

At one spot the trees were so close they almost pushed the basket giant off Patience's back. When the knight swayed back and forth it looked even more ghostlike.

"These paths were not made for giants," Harald whispered.

Each small farm along the way had a dog that barked as the giant drew near. Harald started to shiver. What if they were discovered? Fortunately no one woke.

When they arrived at the edge of camp, the knights were all asleep.

It was Harald's task to enter the camp and untie the horses. He slipped quietly past the tents full of snoring knights. By day he knew the camp, but by night it all seemed different. One mistake could ruin everything.

At last he found the horses and with trembling hands untied the knots. The freed horses began to wander through the camp.

In the light of the early moon, Harald saw the giant loom above the trees.

The moment he appeared, Walter and Helga began a horrific clamour. She clanged pots while he made loud, moaning sounds through a long wooden tube. That was the signal for Harald to dart from tent to tent, pulling up tent pegs. One after another, the tents collapsed on the sleeping knights.



The bewildered knights awoke in the dark, blanketed by the heavy tents. As they groped free, they tripped over ropes and cracked their shins on tent poles. Once they were in the open, the mob of bruised, half-clothed knights was startled by the sight of the giant. It seemed to be walking over the trees. And it began to shout at them in a deep, creaky voice.

“AWAY WITH YOU. AWAY FROM THE GRAVES OF MY FOREFATHERS. BEGONE, ALL OF YOU, BEFORE THE NEW DAY DAWNS!”

Then, suddenly, the swaying knight seemed to disappear from the sky. The frightened knights were left standing in the shambles of the camp. Actually, the giant had fallen from Patience’s back and she trotted away, dragging him behind.

Harald caught up with his parents who were close on Patience’s heels. They were busy picking up the bits and pieces that were falling from the giant. There was no time to wonder if their plan had worked until they reached the cave.





Dumbfounded, the knights milled about the camp gathering their wits and their horses. No trace of the ghostly giant could be found.

No one wanted to mention the ghost's warning, but one knight had the courage to say, "This camp is a wreck. I think it's time to leave."

"Let's go back to the castle," said a second.

A great sigh of relief came from all sides. Not one knight wanted to stay on and risk seeing the giant again.

Shortly after sunrise Harald, Helga, and Walter watched the band of knights make their way slowly up the hill toward the castle. Helga and Walter hugged each other and cried with relief. Harald, who could not contain himself, jumped for joy.



After a great deal of work, the three of them cleared their fields and planted crops. That fall their harvest was not as big as usual, but it was enough to pay the baron and feed themselves through the winter.

The next spring Harald and his father were planting once again.

“Listen to what the wind brings us from down the valley,” said Walter. They could hear a faint clanging from the knights at practice on the baron’s field. This time they were but pleasant tinkles to Harald’s ears.

Nearby stood a familiar figure. It was a scarecrow, fashioned from the giant’s reeds. As it turned with the wind, it almost seemed to smile. ◆

RESPONDING

to HARALD AND THE GIANT KNIGHT

FOLLOW UP



How did you feel about the way the knights behaved in this story? Do you think it could be a true picture of life in the Middle Ages?

Understanding the Story

- Why did the farmers have to give the baron part of their harvest?
- Why did Harald admire the knights at first?
- What happened to change Harald's mind about the knights?
- How did Harald help his family to solve the problem the knights created?
- At the end, the scarecrow made from the basket knight "almost seemed to smile." If it could talk, what do you think it would say?

Imagine!

You've been asked to organize an exciting but non-violent tournament at your school. What activities will you include?



A Story

In *Harald and the Giant Knight*, the author has reversed the roles of his characters. Knights are usually brave, kind, and helpful—but in this story they are thoughtless and cowardly. Giants in stories are usually mean and rough, but in this story the giant helps the hero.

Think of a story (such as a fairy tale) in which there are good and wicked characters. Reverse the usual roles, then write your own version of the story in your notebook.

To help you get started, make a list like this one.

Story Title	Good Characters	Wicked Characters
1. Snow White and the Seven Dwarfs	Snow White the dwarfs	the stepmother the huntsman
2.	the prince	



Act **It** Out!

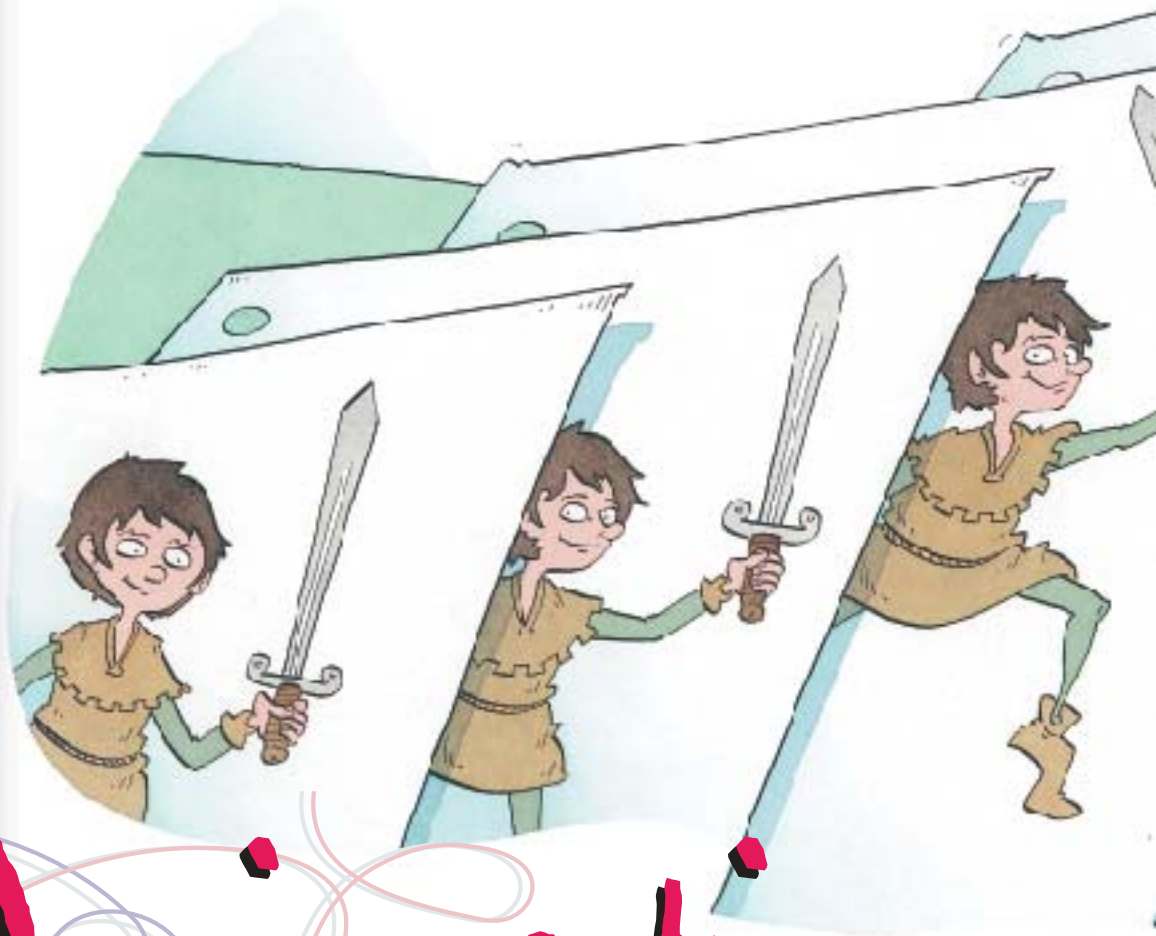
Try acting out the last scene (page 126-127), when the giant knight scares the real knights away. You'll need a group to act as knights, plus sheets to substitute for their tents. Another group can be the horses, tied to tables and desks. Harald, our hero, will untie the horses. Helga and Walter need pots and pans and a long tube. One or two students can play Patience the horse, who carries the giant knight. And of course, you'll have to build a giant knight! (Out of paper, perhaps?)



BEFORE
READING



Have you ever wondered how an animated film is made? Follow the process step by step as you read this article.



Animating Harald

Article by
**Catherine
Rondina**

Pictures by
Steve Attoe



YOU'VE JUST FINISHED reading *Harald and the Giant Knight*. What a great story! Harald's bravery and quick thinking saved his family's farm. I guess you could call him a hero.

This got me thinking about other storybook heroes, like Hercules and Wonder Woman. Then I had a cool idea. Like those two heroes, Harald could star in his own cartoon show! But how do you take a story from print to TV screen?

Some camera directions

Cut – a direct change of scene from one shot to another

Fade – the picture slowly fades to black

Zoom – a movement in or out, from a close-up to a long shot

Animation: How does it work?

Animators make each drawing slightly different from the one before. The video projector shows the drawings rapidly, one after the other. So on your TV screen, the characters appear to move. (To get an idea, try the flip book activity on page 142.)

I decided to take my idea to the experts at Nelvana, an animation company in downtown Toronto. I'll bet you've seen some of the cartoon shows Nelvana has made, such as *Stickin' Around*, *Care Bears*, *Inspector Gadget*, or *Babar*.

There, I was introduced to Patricia Burns. Her job as Production Vice President keeps her very busy. She looks after everything: finding interesting stories, hiring a director, and seeing that shows are finished on time.

Ms. Burns thought *Harald and the Giant Knight* would make an excellent cartoon show. Let's pretend that Nelvana decided to turn the story into a half-hour animated film. Ms. Burns explains how they would do it.

STEP #1

THE BOOK BECOMES...A SCRIPT

The first thing Nelvana does is contact the publisher and the author of the book. The company needs to get permission to use Donald Carrick's story and its characters.

Next, a **scriptwriter** turns the story into a script. A script looks like a play. It gives all the dialogue the actors will speak, and all the directions the animators will need.

STEP #2

THE SCRIPT BECOMES...A STORYBOARD

A **director** takes charge of the project. It is his job to see that things run smoothly during the making of the film. The director takes the script to the story department. Together, they brainstorm about how to transform Harald into an animated film.



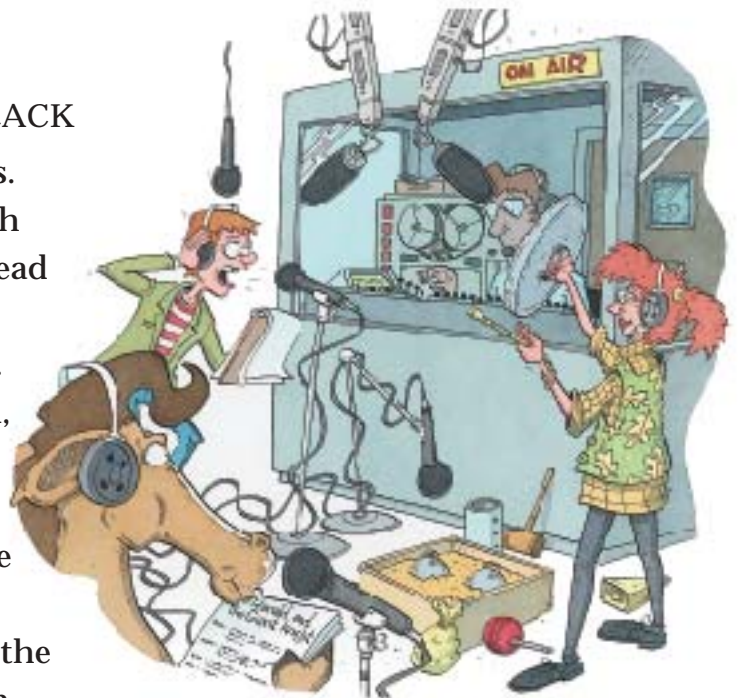
Next, **storyboard artists** make rough drawings to show how Harald and the other characters might look. There are hundreds of decisions to make — what the giant's face will look like, what colour Harald's horse Patience will be, what his mother will wear. Soon the story idea becomes a storyboard. A storyboard looks like a comic strip. Each frame contains a drawing, the words the characters speak, and directions for the camera.

STEP #3

THE STORYBOARD GETS A SOUNDTRACK

It's time to give the characters their voices. The director hires good **actors** to play each character. They use lots of expression to read their lines. It can take up to four hours to record a single voice for a half-hour show.

Next, realistic sound effects are created, like the clanging noises the swords make during a joust. A **composer** writes music to suit Harald's adventures and the Middle Ages setting. Then a **sound technician** records the voices, the sound effects, and the music to make the soundtrack for the film.



STEP #4

THE ANIMATORS GET THINGS MOVING

Now the **layout artists** take over. They do drawings that show where each character should be placed in a scene. (An example is the scene where Harald and his father are weaving the giant knight in the cave.)

These drawings are sent to the **background artist**. She draws background scenes such as the castle in the distance, the family farm, and the inside of the cave. It's also her job to set the mood of the film.

Next the storyboard, the layouts, and the background drawings are taken to the **animators**. These key artists are the ones who make the characters move.

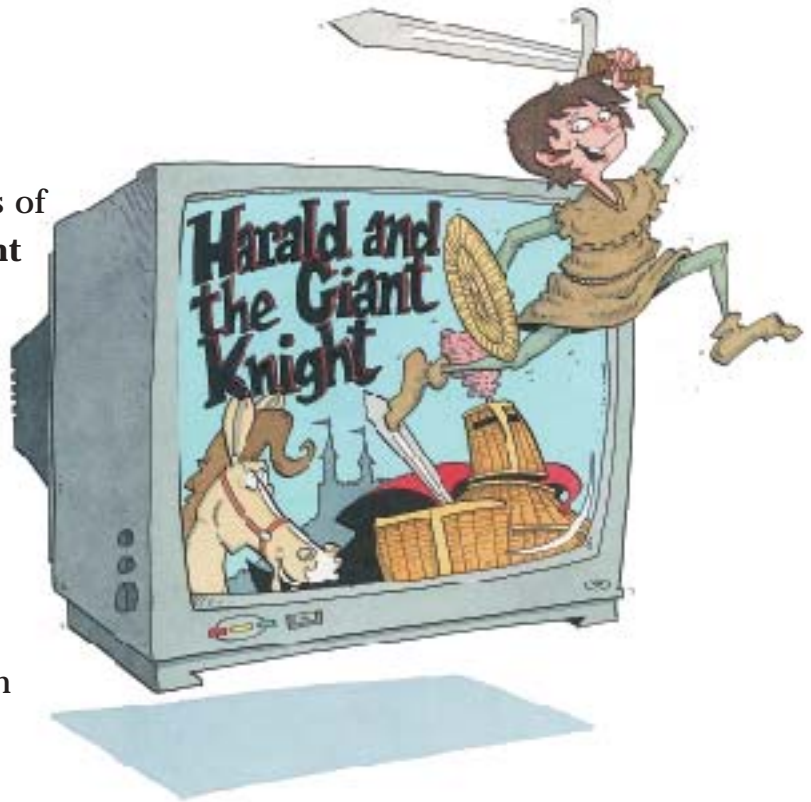
It may take four or five pencil drawings just to show a knight waving his sword! The chief animator makes the first and last drawings. The “in-betweeners” make — you guessed it! — the drawings in between.



STEP #5

HARALD BECOMES
AN ANIMATED FILM...IN COLOUR!

It's time to add colour to the drawings of Harald and his pals. The **ink and paint artists** choose from two styles of painting. The classic style is to paint by hand onto celluloid film sheets. The newer way is to use a computer. This way, the painter scans the drawings into a computer and paints them with a **digital painter**. He follows a chart which tells him what colours to use and where to click them onto the drawing. It's almost like paint-by-numbers!



Once the painting has been completed, the drawings are videotaped. The video is sent to the editing department. The **editors** match the video and the soundtrack so that pictures, voices, sound effects, and music fit together perfectly. Finally the film is finished!

If the show is popular, it will be shown on television stations all over the world. If it's really popular, Harald and the giant knight will turn up on T-shirts, games, and toys. This is called merchandising, and it makes lots of money for the film producers.

Well, that's how *Harald and the Giant Knight* would be made into an animated cartoon. It would take about six months to finish this show. The animators would have to make between 14 000 and 25 000 drawings. It seems like a lot of work for just one half hour of cartoon fun, doesn't it? But wouldn't it be worth it if, one Saturday morning, you woke up to find Harald had come to life on your TV screen?! ◆



RESPONDING

to ANIMATING HARALD

FOLLOW UP



Creating an animated film is not simple! That's why the author broke down the process into smaller steps. "Step-by-step" is a useful way to explain how to do something.

Personal Response

Do you think *Harald and the Giant Knight* would make a good animated film? Why or why not?

Understanding the Article

From Book to Animation

- Many people with different talents work for an animation company. How would each of these people help to turn *Harald and the Giant Knight* into an animated film?
 - the scriptwriter
 - the storyboard artist
 - the sound technician
 - the background artist
 - the animators
 - the ink and paint artists
 - the editor
- Which of these jobs would you most like to do?



Step-by-Step Instructions

Think of something that you know how to do well, like:

a skateboarding trick
playing the guitar
choosing a good book

Then write a set of step-by-step instructions.

Explain how to do the activity to someone who has never done it.

- Step 1: The first thing you do is...
- Step 2: The next thing you do is...
- Step 3: When that's done, the next thing is...
- Step 4: One of the most important things is...

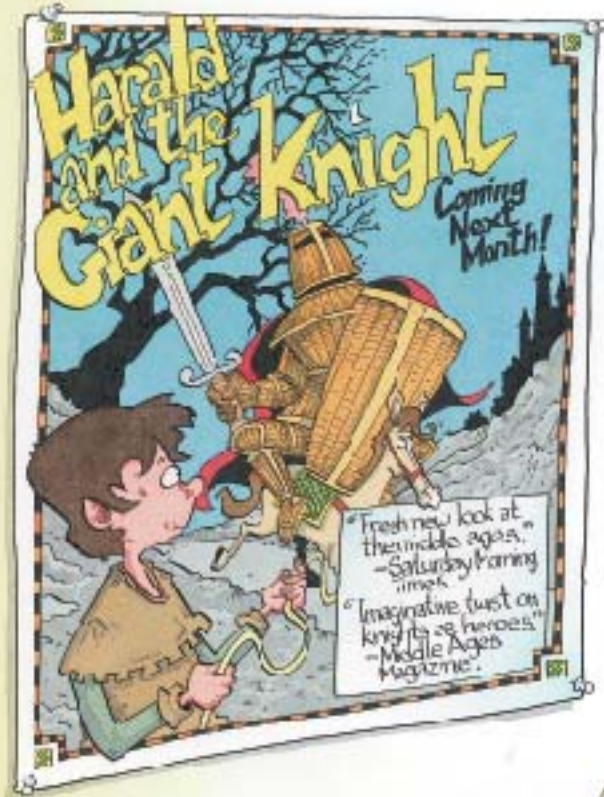
Use as many steps as you need to describe how the activity is done.

Design a Poster

Work in groups of four or five students. Your task is to create a big poster for the new animated show, *Harald and the Giant Knight*. Decide which scene from the story you want to illustrate. Then divide up these jobs:

- background artist
- ink and paint artists
- writers

1. Paint the background onto a large piece of Bristol board.
2. Draw and paint the characters. Cut out the drawings and paste them onto the background.
3. Add the words last using a marker pen. Write a poster title, information about where and when the show is playing, and quotes from reviews.
4. Display your poster in the classroom.



Imagine!

You're the sound technician for *Harald and the Giant Knight*. You've been asked to record sound effects for galloping horses, clashing swords, clanging pots, moaning sounds, and the giant's deep creaky voice.

How will you do it?



BEFORE
READING



We wanted to know if an animator would change anything about *Harald and the Giant Knight* before making it into a film. So Susan Hughes talked to Gary Pearson to find out.



Talking with an Animator

Article by
Susan Hughes



Gary Pearson is an animator. He's a funny, talented guy who draws cartoons and makes animated films. He works for the CBC (Canadian Broadcasting Corporation). He has done animation for children's shows such as *Sesame Park* and *Mr. Dressup*, as well as *Hockey Night in Canada* and the Olympic Games. He talked to Susan about how he became an animator and how he would animate a story you know well — *Harald and the Giant Knight*.

How I Became an Animator

“Sitting at a table and drawing cartoon characters — that’s a pretty good job! It’s

· fun to make my characters move and
· give them personalities. It’s fun to make
· them seem real when they are really just
· drawings on a piece of paper.

· “I’ve been interested in animated
· films since I was a child. I watched a lot
· of cartoons on television. I liked to draw
· the characters. I would draw, draw, draw
· all the time.

· “When I was about 14, I started
· making ‘flip’ books. I would draw
· characters in the margins of the pages.
· As I flipped the pages with my thumb,
· the characters would walk and jump
· and the rockets would take off. That’s
· animation!

“I studied graphic arts and illustration at Sheridan College for three years. I remember making an animated film in a film class. Was it good? Well, let’s say that it taught me some things! In fact, that’s still true today. Every film I do teaches me something more. I watch my finished film and I discover what I like about it — and what I don’t like. That’s the way I learn.

“I love it best when I create a film all on my own. I come up with the idea, I do the storyboard, and then I do the drawings and the paintings. That’s very satisfying.”

How I Would Animate Harald

“Sometimes the idea for an animated film comes from a children’s book. Just look at *Harald and the Giant Knight*. I think it would make a good half-hour show for television. But what works on a printed page doesn’t always work as a film. There are some changes I would make if I were making this story into an animated film.

“In the story, Harald gets close to a group of knights. When he discovers what the knights are really like, he’s disenchanted. This works well as a print story. But in a film, getting to know one particular knight would have

“ I love it best when I create a film all on my own. ”

more impact on an audience. I would call the one knight, “Sir Knight.” Harald would still be fond of all knights, but Sir Knight would be his hero.

“It would be fun to make Sir Knight’s character comic — all puffed up with self-importance. Harald doesn’t realize this until he gets to know him well. When Harald becomes disenchanted with Sir Knight, he also becomes disenchanted with all the knights.

“Another thing — I would flesh out the character of Harald’s father. There is an interesting triangle here. Where does the boy’s heart belong? With his father, the hardworking farmer, or with the flashy knight? The film could emphasize the visual contrasts. Sir Knight would look like a hero, although he turns out not to be. The father could look rather plain and have a sense of humour about himself, but end up being the real hero.

“I would use humour all the way through. But I would especially enjoy recreating the scene of Harald and his parents scaring the knights with the giant scarecrow knight. This is the comic pay-off. I would make this a fun, slapstick sequence!”

Were you surprised by any of Gary Pearson's ideas for changing the story? Would you change anything else about the story if you were animating it? Explain.



Make Your Own Flip Book

Gary Pearson says he used to make flip books. They are a good way to see how animation works. Try creating your own animated cartoon. Give it a title.

1. You'll need a small notebook with lots of pages, and a pencil that makes strong, dark lines.



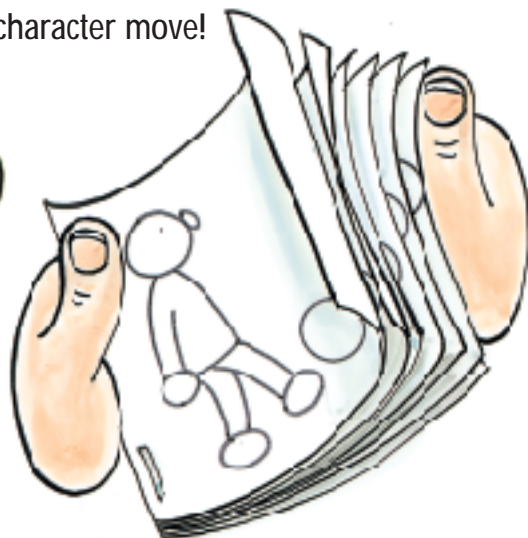
3. On the next page, trace over the marks your pencil made, but change your drawing slightly. For example, draw the kicking foot and ball a little higher. Go on doing this on each page to the end of the notebook.



2. Start on the right side of the first page. Draw a simple cartoon character in the act of doing something—like running, diving, or kicking a ball. Press hard with your pencil.



4. Now flip through the pages with your thumb—and watch your character move!



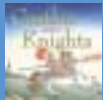
Understanding the Article

Secrets of an Animator

- How did Gary Pearson show his interest in animation when he was young?
- How did he turn his early interest into a career?
- Why do you think Gary Pearson would create a character called “Sir Knight”?
- Do you agree with Gary that the animated film of Harald should be really funny? Why or why not?

Imagine!

You're the scriptwriter working on *Harald and the Giant Knight*. The film producer comes to you and says, “We need a girl in this story!” How would you solve this problem?



MORE GOOD READING

🍁 *The White Stone in the Castle Wall* by Sheldon Oberman

Casa Loma is a magnificent castle in the middle of Toronto. In the wall there is one white stone. How did it get there? This imaginative book tells the story of a poor boy who brought the stone up the hill — and met the builder of the castle. (a picture book)

A Samurai Castle by Fiona MacDonald

Castles in Japan look quite different from European castles. But they also served as homes to knights, called samurai. This beautifully illustrated book shows how the castles were built, how the samurai were trained, and how their families lived. (an information book)

The Adventures of King Arthur Retold by Angela Wilkes

If you enjoyed reading *The Sword in the Stone*, you might want to find out about King

Arthur's other great adventures. With colourful pictures Angela Wilkes retells Arthur's encounter with the lady of the lake, his gathering of the loyal Knights of the Round Table, and his love for his Queen Guinevere. (legends)

Animation by Janine Amos

Like to know more about making animated films? This book uses colourful cartoon drawings and easy-to-follow text to take you through the whole process. It has fun activities, too! (an information book)