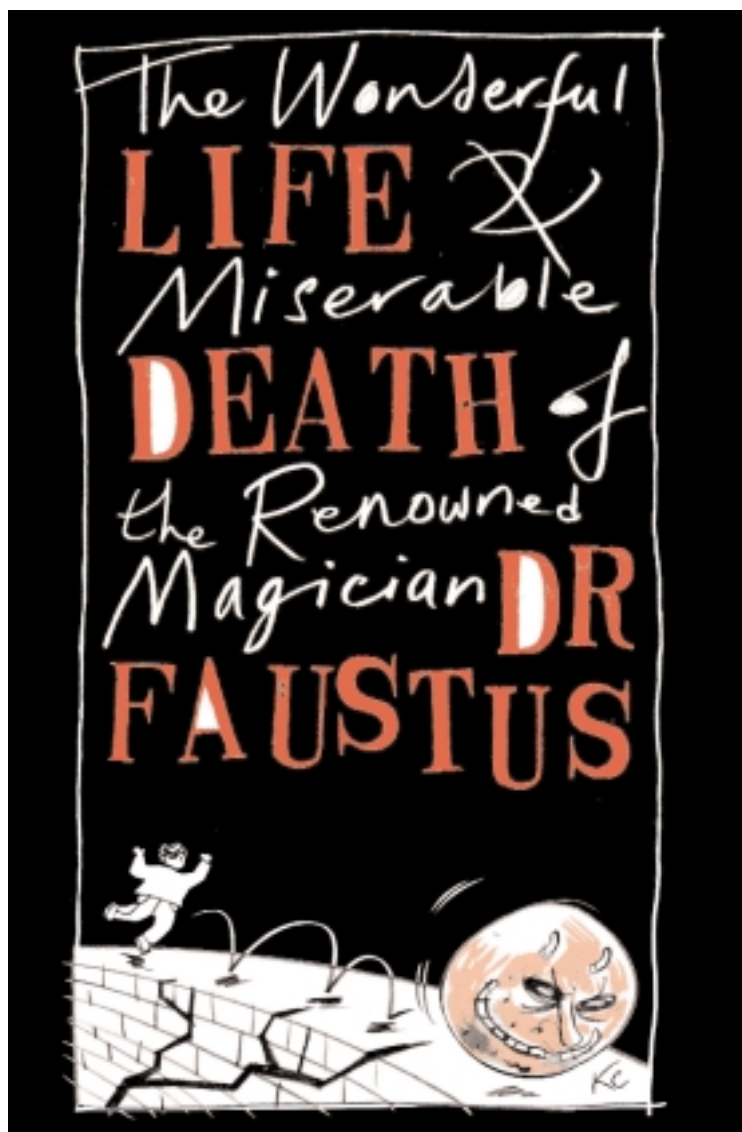


Dr Faustus Workpack

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**The Wonderful Life and
Miserable Death of the
Renowned Magician
Dr Faustus**

Adapted from Christopher Marlowe and other tellings of the myth with additional material by Carl Grose

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1. How to use this pack

This teachers' pack relates to the National Theatre/Theatre Royal Plymouth's co-production of *The Wonderful Life and Miserable Death of the Renowned Magician Dr Faustus* and is designed for teachers to use in the classroom.

The ideas suggested show how this production can be used to stimulate classwork across a wide range of curriculum areas. Some of these ideas are old, some are new. Use as much or as little as you like. You will have other ideas of your own and we would love to hear about any that you have found particularly successful.

Of course, though helpful, it is not vital that you see our production to use this pack or the Faustus story in your classroom, but we hope that both will be a catalyst for an exciting, engaging, stimulating, creative few weeks or months for you and your students.

2. A Brief History of Dr Faust

The legend of Doctor Faust has its origins in Medieval Germany where it seems that a remarkable doctor, who must have also been a very successful con-man, convinced his local population that he was a magician. As his story spread, his exploits grew and grew, until the legend was far greater than the original man, and stories began to be written about him. One of these stories found its way to England, and the famous magician became almost as popular there as he was at home.

The story was heard by the eminent playwright Christopher Marlowe, who turned it into the famous English tragedy, *Dr Faustus*, but that was by no means the last version. Travelling actors toured the play back to mainland Europe, and the play version became popular in Germany. It was plagiarised and rewritten in many forms, not least the puppet versions, which paid particular attention to the comedy of the clowns and their bungling attempts to copy Faust's magic. These puppet Fausts survive in Germany to this day, but they sparked off many other puppet traditions, including the famous German comedy character Kasperle, and his English counterpart, Mr Punch. They were almost certainly seen by J.W. von Goethe, Germany's most famous poet, who wrote his acclaimed Romantic version of the Faust story a century later. This was not the end of Faust's history. The story has been rewritten as a novel, play and film, and continues to inspire artists all over the world. Even the Simpsons have used it!

The enduring appeal of the Faust story is in its simplicity – it is the story of a man who has to make a choice. We see this in some of the Greek myths and we see it thousands of years later in the story of *Macbeth*, and again, centuries later in *Harry Potter*, as he is offered power by Lord Voldemort.

Our version of the Faust story is called *The Wonderful Life and Miserable Death of the Renowned Magician Dr Faustus*. It has been adapted by directors Rebecca Gould and Mervyn Millar, with some new additional material written by Carl Grose. Our version pulls together the soaring poetic language of Christopher Marlowe, elements of Goethe's psychology, and the earthy comedy of the

German puppet stories. We hope that children will gain an understanding of the rich variety of literary traditions behind the story, while developing a sense of creative ownership, so they can reinvent the story in as many different ways as they wish.

4. Curriculum Links: Literacy

a. YEAR 5 TERM 1

- Ask the children to create a Story Map to show in detail the structure and development of the story. Add illustrations and decoration to the map
- Children could write their own playscript for a version of the story, based on a difficult choice or decision they had to make
- Children could script new scenes for the story to show, for instance, some of the magical tricks Faust plays with the help of Mephistopheles
- Openings: Before rehearsals we needed to decide how our production would begin: we could start with the clown wanting to tell the story, or we could begin with two very important characters making a bet. Ask the children to experiment with how they might open the story – Faust in his study, for instance, or Wagner telling us about Faust’s ghost as a prelude to narrating the events of the play
- Keep a photographic/personal diary to record the project
- Children could also write recipes and instructions for the “scientific” processes described, such as turning objects into gold or creating spells

Literacy Strategy Learning Outcomes for Year 5 Term 1

Range: Fiction and poetry ii) playscripts. Non-fiction includes i) recounts of events, activities, visits, observational records... ii) instructional texts, rules, recipes, directions, instructions etc. showing how things are done.

The workshop programme in Term 1 focuses on the literary and historical contexts for the story, and provides an in-depth analysis of the story, characters and language.

Reading comprehension:

- to analyse the features of a good opening...
- to compare the structure of different stories...
- to investigate how characters are presented referring to the text:
 1. through dialogue, action and description
 2. how the reader responds to them (as victims, heroes, etc)
 3. through examining their relationships with other characters
- to consider how texts can be rooted in the writer’s experience...
- to understand dramatic conventions including:
 1. the conventions of scripting
 2. how character can be communicated in words and gesture
 3. how tension can be built up through pace, silence and delivery
- to develop an active attitude towards reading: seeking answers, anticipating events, empathising with characters and imagining events that are described
- to evaluate a book by referring to details and examples in the text
- to experiment with alternative ways of opening a story
- to discuss the enduring appeal of established authors and classic texts

Writing composition (fiction)

- to map out texts showing development and structure...
- to write new scenes or characters into a story...
- write own playscript...
- to annotate a section of playscript as a preparation for performance...

Writing composition (non-fiction)

- to write recounts based on subject, topic or personal experiences...
- to write instructional texts and test them out...

b. YEAR 5 TERM 2

- Tell the story in 7 – 3 – 1 sentence
- Letter writing – from Faust to Wagner – a friend, explaining his decision; from Wagner to Faust trying to make him change his mind about the deal; from the Emperor, or someone at his court, describing the magic witnessed there
- Single letter letters home – in groups, brainstorm words beginning with the same letter to describe a scene or event from the story. Put these together to create a poem. Find a way to perform the poem as a group, reading or saying the words with actions
- Write kennings or lists of adjectives to describe characters in the story. Compile these to make poems
- Interview different characters from the story for their version of events
- Write character biographies
- Write diary entries for different characters
- Put different characters on trial, and ask them to justify their actions in the story (include God, Mephistopheles, Faust, Wagner and The Clown...)
- Write a newspaper report of the story
- In groups, create a news programme retelling the events of the story
- Our version of Faust is a bit like a ghost story. Write your own ghost story based on the Faust legend
- In pairs, begin telling the story. Take it in turns to give your partner the instruction “Action” or “Description”. The story must be told according to the instruction – i.e., moved on with narrative action or allowed time for descriptive detail
- Write iambic pentameter poems, and speak them aloud
- Write extensions of the Faust story in iambic pentameter

- Watch the Simpson’s version of the story, Bart Sells His Soul. Discuss different stories about the struggle between good/evil – *Harry Potter*, *His Dark Materials*, *Lord of the Rings*. Discuss the different genres used by the writers of these stories. What is the same, what is different?
- Storyboard a film version of the Faust legend
- Explore other stories in which characters enter the underworld, eg Orpheus and Eurydice/ Demeter and Persephone
- Write spells for Faust’s magic books, and their antidotes
- Write recipes for the Elixir of Youth, for turning base metals to gold
- Write jingles or rhymes to announce Faust’s magical deeds or to advertise the play
- Create a wanted poster for Faust or Mephistopheles
- Write up the processes involved in making a puppet

Literacy Strategy Learning Outcomes for Year 5 Term 2

Range: fiction and poetry i) traditional stories, myths and legends, fables from a range of cultures; ii) longer classic poetry, including narrative poetry.

Reading comprehension

- to identify and classify the features of myths, legends and fables...
- to investigate different versions of the same story in print or on film...
- to explore similarities and differences between written and oral storytelling
- to perform poems in a variety of ways
- to distinguish between the author and the narrator, investigating narrative viewpoint and the treatment of different characters, eg minor characters, heroes, villains, and perspectives on the action from different characters
- to investigate the features of different fiction genres

Writing Composition

- to write own versions of legends, myths and fables, using structures and themes identified in reading
- to use the structures of poems read to write extensions.

5. Curriculum Links: History

a. The effects of Tudor exploration

Children can explore life in the Tudor period through the world of the play – the desire to travel and learn about the world; Drake's voyage round the world; developments in medicine and science; Christopher Marlowe and the Elizabethan theatre. The workshop offers an opportunity to discuss the reasons for Tudor exploration, including the desire to create new colonies, to escape religious persecution, and to find new goods for trade. This can lead to topics such as the slave trade and the colonisation of the new world. (unit 19)

- draw Drake's voyage around the world onto a map of the Tudor period. They could also draw their own imaginary voyage, marking all the locations of discoveries they hope to make and adventures they expect to have (for instance, where they might find gold/spices, where they might encounter storms, etc)
- study the life of a sailor on board Drake's ship, and write a diary or letter home, describing the hardships of life at sea
- Write a description of Drake's experiences on his voyage

b. The rich and the poor

What would be the difference in Faust's life as a poor scholar/rich and famous magician? How do the ambassadors in Holbein's painting differ from the (obviously unsuccessful!) working alchemists?(unit 8)

- Find out what it would be like to live in a Tudor home/go to a Tudor theatre
- Using a copy of De Witt's drawing of the Swan Theatre, children could learn about the different kinds of audiences who visited the theatre, where they stood (or sat), and what their experience would have been like.

c. Life in Deptford

Sir Francis Drake was knighted by Queen Elizabeth I in Deptford, on his ship, the Golden Hinde. Christopher Marlowe was stabbed in a tavern in Deptford.

- Children could find out what life might have been like in Tudor Deptford, and why it would have been popular for sailors, explorers and spies.

- They could prepare a display of ideas, showing the differences between Tudor Deptford, and the area as it is today. (Unit 18 – links with geography/citizenship)

National Curriculum – History:

During KS2 pupils learn about significant people, places and events from... the past. They learn about change and continuity...they use different sources of information to help them investigate the past...

Pupils should be taught

- about characteristic features of the periods and societies studied, including the ideas, beliefs, attitudes and experiences of men, women and children in the past
- about the social, cultural, religious and ethnic diversity of the societies studied in Britain and the wider world
- to identify and describe reasons for and results of historical events, situations and changes in the periods studied
- to describe and make links between the main events, situations and changes within and across the different periods and societies studied.

Relevant NC Units:

Unit 8 – What were the differences between the lives of rich and poor people in Tudor times?

Unit 18 – What was it like to live here in the past?

Unit 19 – What were the effects of Tudor exploration?

6. Curriculum Links: Citizenship

a. Making choices (Unit 2 sections 1–4)

Use the story of Faust to develop the exploration of decision making in Workshop 3.

- Move into areas of discussion connected with life at school or at home. For instance, children could discuss choices about behaviour in the playground or classroom; how to make decisions about money or personal safety. Discussion could be stimulated in small groups, which can feed back to the rest of the class; as pair-work or improvisations; and as whole class debates
- The story of Faust has been told in many different ways and at different times in history. In groups or individually, the children could write their own story about having to make a difficult choice. Are there similarities between the stories? Why might different people write the same story?

b. Group work (Unit 5 sections 1 and 2)

Workshop 1 explores the notion that there are many different kinds of people within a group. Further group work exercises could include:

- Asking the children to get into pairs they do not usually work with, and finding everything they have in common (for instance, we both like football; we both have an older sister)
- Asking the children to sit in a circle and tell everyone in the class something about their name – what it means, where it comes from etc.
- Two or more children might have the same name, but a very different story to tell about it

c. Underworlds and belief systems (Unit 5 sections 1–4)

With reference to Greek myths about characters visiting the Underworld.

- Use these stories and the Faust legend as a springboard into looking at different cultures and religions. Discuss how different people articulate the worlds that Christopher Marlowe chose to call Heaven, Earth and Hell. Ask the children what is recognisably the same and what is different about the belief systems you introduce?

d. “Why do we have rules?” (Unit 8, sections 1 and 2)

Discuss the following points with the children:

- In the Faust story, many people break the rules. Apart from Faust himself, The Clown, Benvolio and Martino all break the rules – and the law. And how about God? He certainly doesn't play by the rules in setting up the deal with Mephistopheles, even if he is certain that Faust will not fail to win the bet for him. What about the Emperor when he offers Faust command of Germany?
- Ask the children: Do you think Faust is the right person to rule his country? What are the reasons for your decision?
- How could the characters in the story have behaved more responsibly?
- Choose one section of the story where a character behaves irresponsibly, and ask the children to write an alternative version, where the characters make more responsible choices
- Ask the children to write a list of all the rules they would make if they were in charge of the school/the classroom/the playground. They should give a reason for each rule. They could then create a poster stating all the rules, but making them look as attractive as possible, so that everyone would WANT to follow them

Citizenship Curriculum:

Developing confidence and responsibility and making the most of their abilities

Pupils should be taught:

- to talk and write about their opinions, and explain their views, on issues that affect themselves and society
- to recognise their worth as individuals by identifying positive things about themselves and their achievements, seeing their mistakes, making amends and setting personal goals
- to face new challenges positively by collecting information, looking for help, making responsible choices, and taking action

Preparing to play an active role as citizens

Pupils should be taught:

- to research, discuss and debate topical issues, problems and events

- why and how rules and laws are made and enforced, why different rules are needed in different situations and how to take part in making and changing rules
- to realise the consequences of antisocial and aggressive behaviours, such as bullying and racism, on individuals and communities
- that there are different kinds of responsibilities, rights and duties at home, at school and in the community, and that these can sometimes conflict with each other
- to reflect on spiritual, moral, social, and cultural issues, using imagination to understand other people's experience
- to resolve differences by looking at alternatives, making decisions and explaining choice

Relevant Units

Unit 2 – Choices

Unit 5 – living in a diverse world

Unit 8 – How do rules and laws affect me

7. Curriculum Links: Geography

Ideas for class work

- Use the **Tudor maps** and descriptions of Tudor travel from Workshop 2 to stimulate a wider investigation of the world today, and as a starting point for locating the countries that the Tudors discovered on their voyages on a modern map of the world.
- **Creating a map** – The children could draw a map to show one or more of these locations and mark on it everything they know about it – its people, its weather, natural resources etc.
- **Where am I?** – Use the terrestrial globe in Holbein's *Ambassadors* to consider why people might put their own location at the centre of the world.
- **On the beach** – Use the stimulus of Tudor voyages to explore the coastlines they would have discovered on their journeys. How have they changed? What are the environmental impacts modern life and travel have had upon the seas and coastlines of the world?

Geography Curriculum

During KS 2 pupils investigate a variety of people, places and environments at different scales in the United Kingdom and abroad, and start to make links between different places in the world. They find out how people affect the environment and how they are affected by it. They carry out geographical enquiry inside and outside the classroom. In doing this they ask geographical questions, and use geographical skills and resources such as maps, atlases, aerial photographs and ICT.

Unit 18 – Connecting ourselves to the world

- To investigate places at a range of scales
- To use and interpret globes and atlases
- To investigate how locality is set within a wider geographical context.

Relevant Units

Unit 23 – Investigating coasts

Unit 24 – Passport to the world

8. Curriculum Links: Art and Design

Ideas for class work:

- Portraiture – look closely at Holbein’s famous painting *The Ambassadors*. This offers an opportunity to explore objects, costume and textiles as a means of representing status and personality. Children could create their own self-portraits, choosing objects to include in their portraits which they feel best represent their personalities and passions. Working in collage is an opportunity to develop these ideas into a range of colours and textures using textiles.
- People in action – use the stimulus of movement and drama sessions to explore representations of movement in art, for instance through a photo diary of the activities
- Designing for a show – create costumes or masks for a production of *Dr Faustus*. This could require research into the kind of clothes Christopher Marlowe’s actors would have worn, or design for a contemporary version of the story. Design a model box for the set
- Advertising the show at the National Theatre or for the Albany festival – create a poster giving as much visual information as possible to advertise the production

Art and Design Curriculum

During KS2 pupils develop their creativity and imagination through more complex activities. These help to build on their skills and improve their control of materials, tools and techniques. They increase their critical awareness of the roles and purposes of art, craft and design in different times and cultures. They become more confident in using visual and tactile elements and materials and processes to communicate what they see, feel and think.

Exploring and developing ideas

Pupils should be taught to:

- record from experience and imagination, to select and record from firsthand observation and to explore ideas for different purposes
- question and make thoughtful observations about starting points and select ideas to use in their work
- collect visual and other information [for example, images, materials] to help them develop their ideas, including using a sketchbook

Relevant Units

Unit 5A – Objects and Meanings

Unit 5C – Talking Textiles

Unit 6A – People in action

Unit 6C – What a performance

9. About the Production

Interview with Rebecca Gould and Mervyn Millar, the co-directors of *The Wonderful Life and Miserable Death of the Renowned Magician Dr. Faustus*

Why did you think Dr Faustus would be a good story to tell young audiences today?

RG: Because it is about one man's struggle for greater power and his inability to judge how to use it when he gets it. He wants knowledge for knowledge's sake and doesn't understand that knowledge is only useful if applied with understanding. To gain this understanding is more difficult than just selling your soul!

Why does Faustus sell his soul?

MM: He wants to have knowledge of eternal life, how do you live forever? He is bored of what can be learnt in the mortal world, and toys with what can be gained from the spirit world. However, having made the ultimate sacrifice to the spirit world in order to gain power and knowledge, he discovers that the power alone is not worth much and ironically gaining the power speeds his death rather than prolonging it.

What's the thinking behind using puppets in this telling of Dr Faustus?

MM: It's partly inspired by the German tradition of telling the story, which took Marlowe's play and made it for everyone using puppets. Using puppets allows us to change the scale and express relationships in a new way, and therefore perhaps see things in a new light.

What do you think about the description of Faustus as a Renaissance man?

RG: Well there is a thought that the Renaissance man was a scientist, artist and inventor all in one and I think Faustus fits this description. I also enjoy the idea of a man who challenged old ideologies, strove to make new discoveries and travelled to far away lands. I think in some ways Faustus represents all these things.

Is it important to believe in religion to enjoy Dr Faustus?

RG: No. The world of the story imagines that there is a God and a Devil, and magic, and the

characters believe in these things. But we can watch the characters making their decisions whether we share their ideals or not.

MM: No. Although the specific reference points are Christian, *Dr Faustus* has endured and been retold in different cultures because the themes it deals with – like responsibility, freedom of choice, uses of power and knowledge, relationships with the rest of society – are shared by different belief systems and religions.

Dr Faustus was written absolutely years ago. Is it still relevant to us today?

RG: Yes. *Dr Faustus* is based on a real man who lived in Germany. There are many examples of people like him in the world today – people who abuse their powers and whose choices are unproductive, but who enjoy fame and success in their lifetimes, probably at the expense of others.

MM: Yes. *Dr Faustus*, especially in Marlowe's vision of the character, shows us some of the dangers and delights of learning, set against a world where new science is transforming people's understanding of and relationship to the world. We all know that information can be turned to bad as well as good, it is up to individuals and society to make careful moral choices.

What are you trying to say about morality?

MM: We're not preaching a specific moral line, and despite the use of damnation in the play, few versions of the Faustus story are directly ideological in this way. We admire many things about Faustus and neither Marlowe, Goethe, nor the folk puppeteers offer a simple moral definition of where he errs or how far he may be redeemable. Most of us have done something with bad consequences, whether intentionally or not, and the Faustus story dramatises how easily a thirst for self-realisation to the exclusion of broader social responsibilities can turn into activity that can damage us and those around us.

The 'Faust' legend has been told many times. What are your favourite versions?

RG & MM: Marlowe's. The silent film by Murnau. *The Sorcerer's Apprentice*.

Appendix 1

A selection of text taken from Marlowe's *Dr Faustus*.

FAUSTUS' SKILL AS A DOCTOR

FAUSTUS: Are not thy bills hung up as monuments,
Whereby whole cities have escaped the plague,
And thousand desperate maladies have been cured

FAUSTUS DABBLES IN MAGIC

WAGNER: He happens on forbidden necromancy.
Nothing so sweet as magic is to him.

FAUST'S AMBITION

FAUSTUS: I'll have them fly to India for gold,
Ransack the ocean for orient pearl,
And search all corners of the new-found world.

WHO IS MANIPULATING WHO?

FAUSTUS: How pliant is this Mephistopheles,
Full of obedience and humility!
Such is the force off magic and my spells.

THE CONTRACT

FAUSTUS: To give me whatsoever I shall ask,
To tell me whatsoever I demand,
To slay mine enemies and aid my friends,
And always be obedient to my will.

WHY FAUST SIGNS THE CONTRACT

FAUSTUS: Had I as many souls as there are stars
I'd give them all for Mephistopheles.
By him I'll be great emperor of the world,
And make a bridge thorough the moving air,
To pass the ocean with a band of men.

FAUST IS PULLED IN TWO DIRECTIONS

GOOD ANGEL: Sweet Faustus, think of heaven and heavenly things.
BAD ANGEL: No, Faustus, think of honour and of wealth.

MEPHISTOPHELES OFFERS POWER TO FAUST

MEPHISTOPHELES Here, take this book, peruse it well.
The iterating of these lines brings gold.
The framing of this circle on the ground
Brings thunder, whirlwinds, storms and lightening.

THE SEVEN DEADLY SINS

I am PRIDE. I'll not speak a word more unless the ground be perfumed.

I am COVETOUSNESS. I wish this house, you and all should turn to gold, that I might lock you safe into my chest.

I am ENVY. I cannot read and therefore wish all books were burnt. O that there would come a famine over all the world that all might die and I live alone. Then thou shouldst see how fat I'd be!

I am WRATH. I leapt out of a lions mouth when I was scarce an hour old; and ever since have run up and down with this case of rapiers, wounding myself when I could get none to fight.

I am GLUTTONY. My father was a Gammon of Bacon, my mother was a hogshead of claret wine. My godfathers were Peter Pickled-herring and Martin Martlemas – beef. My godmother was Margery March-beer. Now Faustus, wilt thou bid me to supper?

Heigho! I am SLOTH. I was born on a sunny bank where I have lain ever since. Heigho! I'll not speak another word.

I am LECHERY. I am one that loves an inch of raw mutton better than an ell of fried stockfish, and the first letter of my name begins with L.

BENVOLIO SNEERS AT FAUST

He looks as like a conjurer as the Pope to a barrow boy! An thou bring Helen before the Emperor, I'll be a stag!

FAUST FALLS IN LOVE WITH HELEN OF TROY

Was this the face that launched a thousand ships
And burnt the topless towers of Ilium?
Sweet Helen, make me immortal with a kiss.
Here will I dwell, for heaven is in these lips,
And all is dross that is not Helena.
O thou art fairer than the evening air
Clad in the beauty of a thousand stars:
Brighter art thou than flaming Jupiter
More lovely than the monarch of the sky
And none but thou shalt be my paramour!

FAUST'S REVENGE ON BENVOLIO

FAUST: See, see, what strange beast is yon, that thrusts his head out at window?
EMPEROR: O wondrous sight!
Two spreading horns most strangely fastened
Upon the head of young Benvolio!

Mini Scenes Used in Workshop 5

THE EARTH SPIRIT

WAGNER: Faust happens on forbidden necromancy;
He hopes through this to learn the secrets
Of immortality, and live forever.

FAUST: Clouds gather over me –
The moon conceals her light –

SPIRIT: Who calls me?

FAUST: Spirit, dreadful shape.
Woe is me, I cannot bear the sight!

SPIRIT: Thou hast compelled me to appear. I am the Earth Spirit.

BAD ANGEL: Go forward, Faustus, in that famous art
Wherein all Nature's treasure is contained;

GD ANGEL: Oh Faustus, lay that damned book aside,
And gaze not on it, lest it tempt thy soul.

FAUST SIGNS THE CONTRACT

FAUST: Let Mephistopheles now arise!

MEPH: Now, Faustus, what wouldst thou have me do?

FAUST: Do whatever Faustus shall command,
Be it to make the moon drop from her sphere,
Or the ocean to overwhelm the world.

MEPH: Then I shall wait on Faustus while he lives,
So you will buy my service with your soul.

(enter spirits, giving crowns and rich apparel to Faust. They dance and depart),

FAUST: What means this show? Speak, Mephistopheles.

MEPH: Nothing, Faustus, but to delight thy mind,
And let thee see what magic can perform.

FAUST: But may I raise such spirits when I please?

MEPH: Ay, Faustus, and do greater things than these.

(Faust signs the contract)

THE CLOWN'S CONTRACT

The Clown arrives at Faust's house looking for work. Wagner gives him a job. He starts to work in the study and finds the magic book. He tries a spell, and summons a devil with the word "PERLICKO". The devil hits him over the head, but he can't remember the work to get rid of the devil (it's PERLACKO)

THE EMPEROR'S COURT

MARTINO: The Emperor is coming to the court,
And with him comes the German conjuror,
The learned Faustus,
The wonder of the world for magic art.

BENVOLIO: I do not greatly believe him. He looks as like a conjuror as the Pope to a
barrow-boy.

EMPEROR: Faustus, let us see Helen of Troy, the peerless dame of Greece.

FAUST: Mephistopheles, away!
Present Helen before this royal emperor!

BENVOLIO: Ay, ay, an thou bring Helen before the emperor, I'll be a stag!
(Helen appears, everyone is amazed)

BENVOLIO'S REVENGE

FAUST: See, see, my gracious lord! What strange beast is yon that thrusts his head
out at window?
EMPEROR: O wondrous sight!
Two spreading horns most strangely fastened upon the head of young
Benvolio.
FAUST: Hereafter, Benvolio, look you speak well of scholars.
EMPEROR: Come Faustus,
Thou shalt command the state of Germany.
BENVOLIO: An I be not revenged for this, would I be turned to a gaping oyster, and drink
nothing but salt water!
MARTINO: See, see, he comes back.
BENVOLIO: No words, this blow ends all. He's dead.
(Benvolio kills Faust and cuts off his hand. Faust wakes up again)
BENVOLIO: Zounds, the devil's alive again!
MARTINO: Give him his hand!
FAUST: Nay, keep it. (calls) Mephistopheles!
(Mephistopheles comes with other devils and they take BENVOLIO and MARTINO away)

FAUST'S TIME IS UP

CLOWN: O, Master Faustus, what imports this fear?
FAUST: A surfeit of deadly sin.
WAGNER: Yet, master, look up to heaven, and remember mercy is infinite.
FAUST: But Faustus' offence can ne'er be pardoned. Sweet friends, what shall
become of Faustus?
CLOWN: Oh, God forbid!
FAUST: For the vain pleasure of four and twenty years hath Faustus lost eternal joy
and felicity. I writ the contract with my own blood.
CLOWN: It's eleven o'clock.
FAUST: Oh Faustus,
Now hast thou but one bare hour to live!
Stand still, you ever moving spheres of heaven,
That time may cease, and midnight never come.
CLOWN: Midnight!
FAUST: It strikes, it strikes! O, Mephistophilis!
(Mephistopheles takes Faust away)
WAGNER: But Faust's not gone entirely from this earth.
If you should pass by Faustus' house, he'll tell
Such tales and secrets as were never known
On this wide earth. And then he'll offer you
A contract – so Beware!

Appendix 2

Local Links: Christopher Marlowe

Christopher Marlowe is a real life character of local significance, as he was stabbed in a pub brawl in Deptford on 1 June 1593. His death is marked in the records of St. Nicholas' Parish Church in Deptford.

The church, which is located just off Creek Road, has a Heritage Centre, which charts many aspects of local history including the life and death of Christopher Marlowe. There is a memorial to him inside the church, plus a plaque on the wall of the graveyard with a quote from *Dr Faustus* written on it.

The church welcomes visits from school parties, so if you would like to arrange a visit please call:

Adrian Lochhead, Heritage Officer,
St Nicholas' Church and Heritage Centre,
+44 (0)20 8692 6454.

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