










Dr Faustus: (a) The role of comedy

Dr Faustus: (a) The role of comedy








 refers to links on www.crossref-it.info

- ❖ **Lesson focus:** To examine the role of the 'low' comedy in the play.
- ❖ **Opening exercise:** Make a list of as many different types of comedy as you can.
 - The class could give a modern example of each kind
 - (This website gives a useful checklist: www.buzzle.com/articles/types-of-comedy.html)
 - Which types are most popular in the group?
 - Do any seem old-fashioned?
 - What stock characters or situations are there?
 - ( Characterisation in *Dr Faustus* > Comic characters Robin, Rafe and Vintner > Stock characters and the Elizabethan theatre)
 - Students could be referred to the Commedia dell'arte tradition.
- ❖ **Textual examination:** Look through the comic scenes (scenes 2, 4, 6, 8, 9B):
 - Find examples of the types of comedy listed in the **Opening Exercise**
 - Draw up three columns (either on paper, individually, or together on the board)
 - One column briefly describes the comic event or comment
 - The second gives scene and line references
 - The third lists the type of comedy used
 - ( *Doctor Faustus* - Synopsis and commentary > appropriate scenes)
- ❖ **Discussion ideas:** Distribute the examples found in scenes 2, 4, 6, 8, 9B around the group:
 - Students discuss the possible purpose of each use of comedy
 - They could choose from this list (some examples may cover more than one of these suggestions, and students might find other possible reasons):
 - Comic relief
 - To show time passing
 - To echo key themes (which ones?)
 - ( See The themes of *Doctor Faustus*)
 - To parallel Faustus himself
 - To add to the criticism of the Roman Catholic church.
 - What would the play lose without these scenes (which some critics have claimed were not written by Marlowe?)
 - ( Structure of *Doctor Faustus* > Structure by act and scene > structural contrasts)
- ❖ **Recreative task:** Choose one of the comic scenes (perhaps these could be shared around the class, or all do the same one and compare approaches)
 - Create a set of director's notes which show how the comedy could be brought out. This could include:
 - A storyboard
 - Suggestions about which famous actors could play the roles
 - Students could consider relocating the play to a different time or place in order to help bring out the humour
 - Would this work in the serious parts of the play, too?
 - ( The context of *Doctor Faustus* > The theatrical context)
- ❖ **Critical task:** Many critics have found the play to be uneven in quality. Do you consider that removing the comic scenes would improve the overall quality of the text?
 - ( Critical approaches to *Doctor Faustus* > The contemporary critical reception of *Doctor Faustus*)
 - ( *Doctor Faustus*: Approaching essays and exams > Sample questions on *Doctor Faustus* no.8.)
- ❖ **Extension task:** Look at a Shakespeare play that you know well
 - How does Shakespeare use comedy in this text?
 - Does he employ any of Marlowe's comic devices and / or intentions?
 - Where do you consider Shakespeare is more, or less, successful?

Dr Faustus: (b) Elements of the Gothic

 refers to links on www.crossref-it.info

Dr Faustus: (b) Elements of the Gothic

- ❖ **Lesson focus:** To examine how well the play fits into the Gothic genre.
- ❖ **Opening exercise:** If possible, show the opening few minutes of the film *The Seventh Seal* by Ingmar Bergman
 - Discuss the atmosphere created and the idea of a deal with the devil
 - If you cannot obtain the film, find the opening on YouTube, or simply outline the set-up (see <http://www.imdb.com/title/tt0050976/>)
- ❖ **Textual examination:** Give out copies of **Worksheet Bi** (best copied onto A3 paper)
 - Students should find examples of the various Gothic features in the play
 - Small groups could be allocated certain scenes each.
( *Doctor Faustus* > Synopsis and commentary > appropriate scenes)
- ❖ **Discussion ideas:** Discuss and compare findings
 - Are there any other gothic features beyond those on the sheet?
 - Would you describe the play as Gothic?
( Imagery and symbolism in *Doctor Faustus* > Blood: damnation and grace)
( Aspects of literature > Aspects of the Gothic)
 - A group sheet, based on the best examples, can be photocopied and distributed to all students.
- ❖ **Recreative task:** Design a stage setting for the play, bringing out the Gothic aspects in particular
 - There could be one scene or several different ones
 - If possible, make a model in a cardboard box
 - This could be for a modern or Elizabethan theatre
( The context of *Doctor Faustus* > The theatrical context > Design of theatres)
- ❖ **Critical task:** Explore the dramatic use Marlowe makes of occult and supernatural elements in *Dr Faustus*.
( Imagery and symbolism in *Doctor Faustus*)
- ❖ **Extension task:** Compare *Dr Faustus* with other plays of the same era which include horror and extreme emotions
 - You could look, for example, at *Macbeth* by Shakespeare or *The Changeling* by Middleton.
( *Doctor Faustus* > Timeline)
( Developments in drama > Mystery and morality plays)

Dr Faustus: Worksheet (bi)
Elements of the Gothic

Dr Faustus: Worksheet (bi)

Elements of the Gothic

Gothic features	Scene/line refs.	Examples
REFERENCE TO DEATH		
SUPERNATURAL		
USE OF THE SENSATIONAL		
SUSPENSE/FEAR		
STRONG FEELINGS / EMOTIONS		
VIOLENCE		
IMAGES OF DARKNESS		
IMAGES OF HELL, SATAN ETC.		
BROODING, GLOOMY ATMOSPHERE		
RECURRING MOTIFS / SYMBOLS		
BREAKING OF CONVENTIONAL CODES		
ISOLATION		
ABSOLUTE POWER		
IMPRISONMENT		

Dr Faustus: (c) The Seven Deadly Sins

Dr Faustus: (c) The Seven Deadly Sins

☞ refers to links on www.crossref-it.info

- ❖ **Lesson focus:** To explore the relevance of the Seven Deadly Sins:
 - To Marlowe's audience
 - To a contemporary audience.
- ❖ **Opening exercise:** Allocate the Seven Sins around the group. Provide a pile of newspapers and magazines
 - Students cut out appropriate words and images to portray their particular sin and stick these onto a large sheet of paper
 - Display these posters and discuss them.
- ❖ **Textual examination:** Read aloud Scene 5 from Lucifer's entry up to the appearance of the Seven Deadly Sins
(☞ *Doctor Faustus* > Synopsis and commentary > Scene five)
 - How do the devils manage to change Faustus' mind after he called on his saviour to save his soul?

(☞ The themes of *Doctor Faustus* > Human and psychological themes)


 - How would you stage this short section?
 - Students could physically demonstrate the 'blocking' of this section to one another, and discuss alternatives

(☞ The context of *Doctor Faustus* > The theatrical context)
- ❖ **Discussion ideas:** Faustus apparently finds that the Sins 'delight my soul':
 - If you were directing a production, would you make this pageant attractive to the audience or not?
 - In what contrasting ways could you present the Sins?
 - What different effects would these have?
 - Think about audience response
 - Today
 - In Marlowe's time






(☞ The context of *Doctor Faustus* > Religious / philosophical context > The Renaissance)
- ❖ **Recreative task:** In pairs, invent an eighth sin which is particularly suited to the modern age
 - Write a speech in which it might introduce itself
 - If possible, perform these
 - What costume and props would you use?
 - What sound or lighting?
- ❖ **Critical task:** Does the parade of the Seven Deadly Sins simply provide a traditional spectacle for Marlowe's audience, or is it an important part of Marlowe's psychological presentation of the downfall of Faustus?
(☞ The context of *Doctor Faustus* > The theatrical context > Mystery and morality plays)
- ❖ **Extension task:** Research the significance of the Seven Deadly Sins in medieval belief, art and literature
 - Students could prepare a short presentation on this topic

(☞ The context of *Doctor Faustus* > Religious / philosophical context)


Dr Faustus: (d) Marlowe's style

 refers to links on www.crossref-it.info










Dr Faustus: (d) Marlowe's style

- ❖ **Lesson focus:** To examine Marlowe's particular style of writing.
- ❖ **Opening exercise:** Allocate Faustus' opening speech (up to Wagner's entry) sentence by sentence around the group
 - After a few minutes' preparation, read the speech aloud, each student reading their allocated sentences as they arise
 - Following each sentence, the student should make a comment, still in Faustus' voice though in modern English
 - Most students will need to write this down in order to achieve reasonable fluency.
 - The comment should explain or expand the sentence, showing, as it were, Faustus' thoughts or his reasons for the statement
 - For example, at the end of the first sentence, you could say, 'It's time to make a decision. I'm sure that there is one particular area that I can be an expert in.'
 - Discuss any interesting responses. ( *Doctor Faustus* > Synopsis and commentary > Scene one)
- ❖ **Textual examination:** Give each student one piece of card for each sentence which they have read out
 - They should write their sentence on a card, and add a comment about the style or language of it underneath, perhaps in a different colour
 - E.g. for that first sentence, they could comment on its length, the way he addresses himself by name, or the use of the word 'divine'
 - Fasten these, in order, on the board, and discuss findings
 - If prompts are needed, look at the list given in the **Extension task**. (Not all those features are in these two speeches.)( Imagery and symbolism in *Doctor Faustus* > Patterns of imagery and play)
- ❖ **Discussion ideas:** Read Faustus' final speech (Sc. 13) sentence by sentence
 - Contrast it with the first speech
 - Are the same poetic techniques used?
 - Why / Why not?( *Doctor Faustus* > Synopsis and commentary > Scene thirteen)
( Imagery and symbolism in *Doctor Faustus* > Imagery in the final scene)
- ❖ **Recreative task:** Write an extra speech for Faustus, in blank verse, trying to use several of Marlowe's features of style
 - This speech could be spoken from Hell, after the end of the play, or at some other point( Characterisation in *Doctor Faustus* > Faustus)
- ❖ **Critical task:** Marlowe has been accused of writing a series of set speeches rather than convincing lines for characters. How do you respond to this criticism?
- ❖ **Extension task:** Allocate scenes to those available. Using the following list of possible poetic techniques, students should find examples of each in their scenes and report their findings:
 - Verse or prose
 - Imagery
 - Classical references
 - References to time
 - Hyperbole
 - Repetition
 - Rhyme
 - Varied line lengths
 - Punctuation
 - Sentence length / use of clauses
 - Rhythm: fluent or broken lines

Dr Faustus: (e) The presentation of Hell

 refers to links on www.crossref-it.info

Dr Faustus: (e) The presentation of Hell

- ❖ **Lesson focus:** To examine Marlowe's picture of Hell, as it is presented in the play.
- ❖ **Opening exercise:** Discuss what the word 'Hell' means to students
 - If possible show them pictures, both contemporary and from previous ages, including around Marlowe's time
 - What would be the students' personal hells?
 - The idea of whether hell is physical or mental might arise ( The themes of *Doctor Faustus* > Religious and theological themes)
- ❖ **Textual examination:** Read aloud, in pairs, the section of Scene 3 from Mephistophilis' entrance to his exit ( *Doctor Faustus* > Synopsis and commentary > Scene three)
 - Each pair should write, on a large piece of paper, words and phrases which are related to Hell in the scene
 - They could use both quotations and their own words
 - The same pairs now look through Scene 5 ( *Doctor Faustus* > Synopsis and commentary > Scene five)
 - Add to the sheet any more words which contribute to the picture of Hell
 - Include as many ideas as possible
 - If there is time, students can also look at Scene 12 (the Old Man's speech from line 38ff) and Scene 13 (line 100ff) ( *Doctor Faustus* > Synopsis and commentary > Scene twelve) ( *Doctor Faustus* > Synopsis and commentary > Scene thirteen)
- ❖ **Discussion ideas:** Each pair should highlight the two or three words/phrases which they think are most important in the play
 - Share these ideas around the class
- Discuss the various choices and reasons
 - What kind of Hell comes out of this?
 - Is it a physical threat to Faustus, or is it a mental one? ( The themes of *Doctor Faustus* > Religious and theological themes)
- ❖ **Recreative task:** How would you create the vision of Hell in Scene 13 on a modern day stage?
 - Present a pitch demonstrating your concept to a director, in which you justify your ideas and choices
 - This exercise could be done for a film version.
- ❖ **Critical task:** 'For a modern day audience, which is unlikely to believe in Hell and damnation, the play has little real power to move them.' What is your response to this assertion? ( The themes of *Doctor Faustus* > Human and psychological themes) ( Critical approaches to *Doctor Faustus* > Critical approaches: The last hundred years)
- ❖ **Extension task:** Research the pictures of Hell given in other plays, particularly the medieval mystery and morality plays
 - Can you find any more recent examples of Hell in drama? ( The context of *Doctor Faustus* > The theatrical context > Mystery and morality plays)

Dr Faustus: (f) Minor characters

☞ refers to links on www.crossref-it.info

Dr Faustus: (f) Minor characters

- ❖ **Lesson focus:** To explore how the minor characters support and illustrate the major characters and the themes of the play.
- ❖ **Opening exercise:** Each student should think of a story they know well (play, film or novel)
 - If possible, they could be warned in advance to think of, or bring in, their example
 - Each should pick two or three minor characters and suggest what purpose they have in the structure of their story
 - Collect on the board the roles which such characters play.
- ❖ **Textual examination:** Allocate the scenes of the play around the group
 - Take account of the fact that some are much longer than others!
 - For each scene, prepare a set of cards as follows:
 - Put the name of each minor character which appears on a separate card
 - Add to each card the purpose(s) that character seems to have
 - Also write the scene number on the card
 - Collect in the cards and fasten together cards which concern the same character (ie: those who appear in more than one scene).
(☞ Characterisation in *Doctor Faustus* > Characters: individual and representative,
☞ also, > Valdes and Cornelius and the Three Scholars,
☞ also, > Good and Evil Angels and the Old Man,
☞ also, > Pope, Emperor, the Duke and Duchess, and their courts,
- ☞ also, > Wagner,
☞ also, > Comic characters: Robin, Rafe and Vintner)
- ❖ **Discussion ideas:** Spread the cards out and ask students to sort them into groups according to the purposes written on them
 - Discuss findings
(☞ The themes of *Doctor Faustus* > The handling of themes in *Doctor Faustus*)
 - What does this say about the structure of the play?
(☞ Structure of *Doctor Faustus*)
- ❖ **Recreative task:** Attitudes to Faustus
 - Students work in groups of three
 - Two are allocated minor characters (preferably two which do not meet in the play) and the third person is the interviewer
 - Give students about 15 minutes to devise an interview
 - Try to show what the characters think of Faustus and of some of the themes of the play
 - Listen to the results
 - A variation would be to make Wagner the interviewer.
- ❖ **Critical task:** Choose any two minor characters and show how important they are in the dramatic structure of the play.
- ❖ **Extension task:** If you were to produce a thirty-minute animated version of *Dr Faustus* (similar to those which have been done of Shakespeare's plays) which of the minor characters would you keep in, and why?