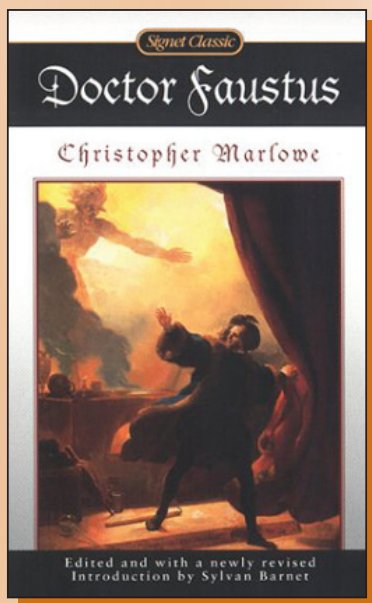




A TEACHER'S GUIDE
TO THE SIGNET CLASSICS EDITION OF

CHRISTOPHER MARLOWE'S
DOCTOR FAUSTUS



By LAURA REIS MAYER

S E R I E S E D I T O R S :

JEANNE M. McGLINN, Ph.D., UNIVERSITY OF NORTH CAROLINA
and

W. GEIGER ELLIS, Ed.D., UNIVERSITY OF GEORGIA, EMERITUS

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AN INTRODUCTION

While written in the Renaissance language that often challenges high school and college students, Christopher Marlowe's *Doctor Faustus* is a play for the ages. In a culture laden with books, movies, television shows and video games about black magic, the subject matter alone will captivate contemporary young adults. And with its themes of ambition, desire, fate, and free will, Marlowe's drama is excellent comparison material to works both old and new. As a genre study, *Dr. Faustus* is a morality play, a historical allegory, the tale of a hero gone bad due to the dilemmas presented by an ever changing world. When Faustus is confronted by the Renaissance preference for analytical reason over the medieval deference to God, he must choose the course he believes is right, and in the process, loses his soul.

Today's teachers are in a unique position to share the historic and cultural significance of *Dr. Faustus*. In a society where Dan Brown's *The DaVinci Code* continues to challenge the foundations of religion, art, and history, and where a good portion of our youth have either read or viewed Brown's work, *Dr. Faustus* offers students a forum to study and react to such controversial topics as Renaissance humanism and the history of the Roman Catholic Church. Marlowe's play provides more than enough of the conflict and challenge high school and college students enjoy, engendering a host of topics for classroom discussion, debate, speech, essays, and projects.

This guide is designed to assist teachers in planning a unit that is accessible and attractive to readers of various reading levels, and to provide lessons that reach students of various learning styles. Ideas include opportunities for listening, speaking, writing, and creating. Pre-reading activities are provided to prepare students for reading a Renaissance play, and to challenge students to think about the dilemmas Faustus faces. During-reading activities ask students to read the text more critically. And Post-reading activities encourage students to evaluate the significance of *Dr. Faustus* by analyzing Marlowe's style, researching historical and cultural components, and comparing the play to other works. The scope and variety of activities offered in this guide can be used selectively by teachers in focusing on the objectives of their course and their students.

LIST OF CHARACTERS

MAIN CHARACTERS

Doctor Faustus: a German doctor of divinity and medicine
Lucifer: Prince of Devils
Mephostophilis, Belzebub: devils
Chorus

CHARACTERS BY RELATIONSHIP

FAUSTUS' COLLEAGUES

Wagner: his student and servant
Valdes, Cornelius: magicians
Three Scholars

FAUSTUS' CONSCIENCE

Good Angel
Bad Angel

COMIC CHARACTERS

Robin, Dick: clowns
 Horse-courser, Carter, Vintner, Hostess
 Martino, Frederick, Benvolio: gentlemen at the Emperor's court

CONJURED CHARACTERS

(By Lucifer)

Pride, Covetousness, Envy, Wrath, Gluttony, Sloth, Lechery: The Seven Deadly Sins

(By Faustus)

Darius of Persia, Alexander the Great, Alexander's Paramour, Helen of Troy, Devils, Piper, Cardinals, Monks, Friars, Attendants, Soldiers, Servants, Two Cupids: Mute Characters

POLITICAL CHARACTERS

Pope Adrian
 Raymond: King of Hungary
 Bruno, Rival Pope appointed by the Emperor
 Two Cardinals
 Archbishop of Rheims
 Friars
 Charles the Fifth: German Emperor
 Duke of Saxony
 Two Soldiers
 Duke of Vanholt
 Duchess of Vanholt

MINOR CHARACTERS

Servant
 Old Man

SYNOPSIS OF THE PLAY

I. FAUSTUS' TEMPTATION

PROLOGUE

The chorus enters and explains Marlowe's purpose, which is not to discuss war, history, or love, but to "perform the form of Faustus' fortunes, good or bad" (3). The chorus explains how Faustus was born in Wittenberg, Germany, of "parents base of stock," how he was raised by relatives, earned degrees in divinity, but then like the Greek Icarus, strove to "mount above his reach" through the study of black magic.

ACT I, SCENE I

Dr. Faustus is in his study, lamenting the fact that he has achieved all he can in medicine and divinity. Acknowledging the fact that all men are sinners, Faustus says adieu to divinity in favor of the "heavenly" art of necromancy, or black magic. Vowing to be in command of emperors and kings, Faustus bids his servant Wagner to fetch fellow magicians Valdes and Cornelius. Meanwhile, a good angel and an evil spirit each argue their positions as to Faustus' future course of action. Further convinced that his new vocation will reward him with riches and powers, Dr. Faustus asks his fellow magicians to teach him all they know. Faustus vows to conjure for the first time that night.

ACT I, SCENE II

Two scholars enter and ask Faustus' servant, Wagner, the whereabouts of his master. After much equivocation, Wagner informs them that Faustus is dining with Valdes and Cornelius, to which the scholars react with dread. They vow to entreat their friend to give up his new goal.

II. FAUSTUS' BARGAIN

ACT I, SCENE III

Preceded by thunder, Lucifer and four devils await Faustus' bidding. Faustus conjures a devil, who, too ugly for Faustus' taste, is ordered to go and return as a friar. Next, Faustus asks for Mephostophilis, ordering him to "do whatever Faustus shall command." Replying that only Lucifer can command such obedience, Mephostophilis explains that though Faustus ordered him to appear, Mephostophilis was able to be conjured only because Faustus has damned himself.

Faustus next questions Mephostophilis about the nature of Lucifer, and the devil explains that Lucifer, too, was thrown from the face of heaven by "aspiring pride and insolence." Admitting that God's damnation is a form of hell on earth, Mephostophilis urges Faustus to reconsider his vow to align with Lucifer. Yet Faustus does not relent, and instead strikes a bargain for twenty-four years of ultimate power in exchange for the surrender of his soul.

ACT I, SCENE IV

In this comic relief scene, Wagner and the clown Robin parody Faustus' bargain with the devil. Wagner threatens to tear Robin into pieces if the clown does not bind himself into Wagner's servitude for seven years. When Robin refuses, Wagner easily conjures two devils, and Robin reconsiders the arrangement, as long as Wagner promises to teach him how to conjure.

III. FAUSTUS' DOUBT

ACT II, SCENE I

Dr. Faustus appears once again in his study, voicing his doubts over the bargain he has just made. Resolving to remain resolute, Faustus is approached again by the good angel, who bids Faustus to think of heaven, and the bad angel, who orders Faustus to think of honor and wealth. Siding with the evil spirit, Dr. Faustus conjures Mephostophilis to appear and bring news of Lucifer.

Mephostophilis reports that Lucifer has assented to Faustus' wish for supreme power provided that Faustus sign the deed in blood. Faustus agrees, but upon stabbing his arm, finds that his blood congeals. Seeing this as a sign from God, Faustus reconsiders. Upon seeing the inscription "Fly, man" upon his arm, Faustus is wracked with doubt, but Mephostophilis recaptures his attention with a show of crowns and riches to be given to Faustus once he commits to Lucifer. Faustus hears the reading of the deed and signs his soul to the devil.

Faustus questions Mephostophilis about the nature of hell, to which the devil surprisingly replies, "all places shall be hell that is not heaven." Faustus orders the devil to conjure a wife, but Mephostophilis is unable to do so, conjuring instead a devil. Redirecting Faustus' interests with the promises of courtesans and riches, Mephostophilis gives the doctor a conjuring book, and they retire to Faustus' study.

ACT II, SCENE II

Dr. Faustus curses Mephostophilis for depriving him of heaven's joys, to which the devil reminds Faustus that it was Faustus' "own seeking" that led him to this point. Faustus once again considers repenting, and the two angels vocalize his conflicted thoughts. But Faustus believes his "heart is hardened" and cannot turn back. He questions Mephostophilis about the movement of the moon and planets and asks the devil to name the maker of the world.

As in the case of marriage, the devil cannot deny the realm of God, and Faustus is again filled with fear and doubt. The two angels reappear, the good angel advising Faustus to repent, the bad angel threatening to tear Faustus in pieces shall he dare to do so. Faustus cries aloud for Christ to help him, but Lucifer himself appears with Mephostophilis and Belzebub. They advise Faustus to think not on God, but on the devil. Faustus vows “never to look to heaven,” and the devils reward him with a show of the Seven Deadly Sins. The sight delights Dr. Faustus, to whom Lucifer promises, “in hell is all manner of delight.” Faustus returns home with Mephostophilis to study his conjuring book.

ACT II, SCENE III

Dick and Robin once again provide comic relief as they discuss what they can conjure with the use of Faustus' book. The two clowns decide to try their wits at free drinks in the nearby tavern.

IV. FAUSTUS' REIGN

ACT III, CHORUS

The chorus relays how Faustus has been studying astronomy on an eight-day tour of the clouds, planets, stars, and poles. After a brief rest, he is now studying cosmography and plans to alight in Rome to see the Pope during the celebration of St. Peter's feast.

ACT III, SCENE I

Faustus and Mephostophilis recall their recent visits to Paris, Naples, and Venice, and discuss the topography of Rome. While Faustus wants to see the city's monuments, Mephostophilis urges him to seek an audience with the Pope in order to cross the church and “dash the pride of this solemnity.” The Pope and the King of Hungary arrive, attended by bishops and cardinals, as well as Bruno, the Pope Pretender, appointed by the Emperor. Bruno attempts to ascend the throne, but the Pope prevails. Sending the cardinals away to decide Bruno's fate, the Pope remains with King Raymond. Faustus sends Mephostophilis to charm the cardinals to sleep while he plots to fool the Pope.

As Bruno and the Pope move aside to discuss the Emperor's audacity, as well as other historical challenges by the government against the church, Dr. Faustus and Mephostophilis return disguised as cardinals. Faustus advises the Pope that the decision has been made to burn the heretic Bruno at the stake, and the Pope releases Bruno to their charge. The Pope orders a banquet.

ACT III, SCENE II

As the banquet is brought in, Faustus and Mephostophilis return in their own shapes and witness the confusion as the actual cardinals announce their decision, enrage the Pope, and realize that Bruno has gone free. Next, Faustus amuses himself by snatching the Pope's drink and food, and finally, by striking the Pope after His Holiness enrages Faustus by crossing himself in prayer. True to Mephostophilis' prediction, Faustus is excommunicated “with bell, book, and candle” by the Pope, but replies by striking the friars who carry out the ceremony, then leaving.

ACT III, SCENE III

Robin and Dick play a trick on the Vintner by stealing a cup and conjuring Mephostophilis to join in the fun. Mephostophilis tells the clowns to disperse and returns to Faustus, who after a rest at home, is now at court again, this time with the Holy Roman Emperor, Charles V.

ACT IV, CHORUS

The chorus explains that Faustus has been impressing friends and strangers alike with his knowledge and skill and is currently visiting the Emperor for the purposes of providing a conjuring show.

ACT IV, SCENE I

Martino and Frederick, gentleman at the Emperor's court, awake their friend Benvolio to come witness Faustus' act, but he chooses to watch from his window.

ACT IV, SCENE II

The Emperor welcomes Dr. Faustus to his court and vows to spread Faustus' fame and honor throughout Italy. Faustus thanks him and asks the Emperor's command. When Charles responds that he wishes to see Alexander the Great and his Paramour, Faustus orders Mephostophilis to conjure the couple. From his window, the sleepy Benvolio casts aspersions on Faustus' ability, joking that he would be turned into a stag before Faustus could achieve success. When the couple appears, along with King Darius, the Persian King, Emperor Charles tries to embrace them, but Faustus reminds him that the two are merely conjured images. The Emperor is delighted nonetheless, and then notices the horns on Benvolio's head. The Emperor urges Faustus to remove the horns, and when Faustus complies, Benvolio vows revenge.

ACT IV, SCENE III

Benvolio, Martino, Frederick, and soldiers attack Dr. Faustus on his way out of town, cutting off the doctor's head. As they joke about what to do with his beard, eyes, and various body parts, Faustus rises and tells them to keep his head – he'll make another. Conjuring Mephostophilis and other devils, Faustus orders them to pitch the courtiers in hell. When the soldiers attempt to defend the courtiers, they, too, are driven out, complete with drums and fireworks.

ACT IV, SCENE IV

Benvolio, Martino, and Frederick reappear bloodied, muddied, and horned. Benvolio takes them to his castle near the woods, vowing they'd "rather die with grief than live with shame."

ACT IV, SCENE V

Dr. Faustus sells a horse to a horse-courser, but warns him not to ride the horse into water. Now Faustus reflects on his impending death with despair and doubt, and before falling asleep, recalls Christ's promise to the thief that he would be with Christ in paradise. The horse-courser returns wet and attempts to awake Faustus for the purpose of recouping his forty dollars. Unable to awake the doctor, the horse-courser pulls Faustus' leg off his body, Faustus cries murder, but then laughs and replaces the leg. When Wagner enters and advises Dr. Faustus that the Duke of Vanholt wishes an audience with him, Faustus sets out.

ACT IV, SCENE VI

Robin, Dick, the Horse-courser and a Carter joke with a hostess. The Carter relates how Dr. Faustus tricked him by eating all his hay on a bet. The horse-courser tells his Faustus tale as well, including how he tore off Faustus' leg. Robin plans to seek Faustus, but only after drinking with the others.

ACT IV, SCENE VII

The Duke and Duchess of Vanholt thank Faustus for his conjuring, particularly the enchanted castle in the air. Faustus next offers the pregnant duchess whatever she desires, to which she replies a dish of ripe grapes. Faustus produces them, using his knowledge of the hemispheres to explain how summer grapes can be acquired in the winter. When the clowns disturb the Duke's and Duchess's audience with Faustus, the Doctor asks them to allow them in for amusement. When the Horse-courser, Carter, Dick, and the Hostess accuse him, the Doctor charms them into silence. Once again, the Duke and the Duchess sing Faustus' praises.

V. FAUSTUS' FATE

ACT V, SCENE I

Back in Faustus' study, Wagner advises Mephostophilis and other devils that his master means to die soon, and that he has left his fortune to Wagner. Meanwhile the Doctor is dining with two scholars who request to see Helen of Troy, the most beautiful woman in all the world. Faustus asks Mephostophilis to conjure her, and Helen appears. After the scholars leave, an old man appears and urges Faustus to repent. He asks to be alone to contemplate his sins. When he voices his dilemma, Mephostophilis once again threatens to tear Faustus' flesh. Faustus curses the old man and asks to see Helen of Troy again. When she appears, the Doctor reflects on "the face that launched a thousand ships," and pledges that Helen shall be his paramour.

ACT V, SCENE II

Lucifer, Bezebub and Mephostophilis gather to witness Faustus' last night. They predict his "desperate lunacy" as he struggles with his debt but acknowledge it will all be in vain. Faustus and Wagner enter, discussing Faustus' will. The scholars enter as well, and question Faustus' fear. When they remind him to look to heaven and ask for mercy, Faustus explains his agreement with the devil, and says that he feared being torn to pieces. The scholars promise to pray for Faustus and leave. Mephostophilis reminds Faustus to think only upon hell, and Faustus blames him for the loss of "eternal happiness." Mephostophilis willingly takes the blame, but reminds Faustus that Fools that will laugh on earth, must weep in hell."

The good and bad angels visit a final time, the good angel reprimanding Faustus for not listening. The bad angel remains to witness with Faustus the "perpetual torture-house" of hell. The clock strikes eleven, and Faustus spends his final hour lamenting his choice, bargaining with Christ to eventually end his time in hell, cursing his parents, but finally accepting that only he and Lucifer are to blame.

ACT V, SCENE III

The three scholars remark on the "dreadful night's" shrieks and cries and discover Faustus's "mangled limbs." Because he was once an admired German scholar, they promise to give him a Christian burial.

ACT V, CHORUS

The chorus remarks on Faustus's wayward path: "Cut is the branch that might have grown full straight/And burned is Apollo's laurel bough/That sometime grew within this learned man." Warning the audience to "regard his hellish fall," the chorus ends with a reminder of what happens to those who "practice more than heavenly power permits."

TEACHING *DR. FAUSTUS*

PREREADING ACTIVITIES

These activities are designed to deepen students' background knowledge of medieval and Renaissance history, to widen their comprehension of literary genres and language, and to introduce the play's major themes. (Note: Consult other Teacher's Guides to Signet Classics; they contain ideas that can be adapted to prepare students to read and enjoy this play).

I. BUILDING BACKGROUND KNOWLEDGE IN RENAISSANCE HISTORY AND CULTURE

COGNITIVE MAPS

Following are three cognitive map prompts that show students what they already know in order to build on previous learning. Write a word or phrase on the board or overhead, circle or box it,

and ask students to respond verbally with whatever comes to mind. Write responses on the board, connecting them to the original shape with straight lines. Encourage students to further develop particular responses until the map is detailed and the responses have slowed down. Students may copy the maps in their notes. After the response time has ended, elaborate or add details, and explain how students' previous knowledge will serve as a base upon which the reading will build.

1. "The Renaissance"
2. "The Roman Catholic Church"
3. "Elizabethan Theater"

ART SLIDE SHOW

On a PowerPoint or similar computer slide program, show students a collection of Renaissance paintings that are religious in nature or that depict the Renaissance controversy between religion and science. Ask students to write down and share their reactions. Ask them to reflect on the significance of these works. Do they share any patterns in style, subject matter, or theme? A collection of possible works appears below. Explain that these themes are central to *Dr. Faustus*.

1. Raphael's *School of Athens* (depicts figures of classical past with facial features of his Renaissance contemporaries)
2. Michelangelo's *Last Judgment* (one view of the nature of grace and salvation)
3. Signorelli's *The Damned Being Plunged into Hell* (an alternate view of the nature of grace and salvation)
4. Da Vinci's *The Last Supper* (provokes interesting questions about the nature of Christ, especially since the release of Dan Brown's book and movie, *The Da Vinci Code*)
5. Da Vinci's *Vitruvian Man* (illustrates the Renaissance blended interest in art and science)

WEB QUESTS

EXPLORING THE FAUSTIAN LEGEND

Have partner groups choose a topic from the following list and explore the Internet for information to be compiled into a short report, complete with clip art if possible. Students share findings with the class while other groups take notes on each presentation. The objective is two-fold: whet students' appetites for uncovering the play's legendary and timeless intrigue, and provide practice in research, writing, and speaking.

For all web quests, decide whether to direct students' research by providing websites, which saves time, or to allow students freedom to locate their own websites. A combination of teacher and student directed sites is also appropriate. In any case, a reminder of source validity and appropriateness is always a good idea. Library media specialists are often willing to assist in this endeavor.

1. Explore the Faustian legend through art: find at least three paintings/drawings that depict Faustus. Arrange them in chronological order and give some background on the artists.

Sample Internet sites on the Faustian tradition in art:

<http://www.sculpture-painting.co.uk/ed2.html>

<http://www.wesleyan.edu/dac/imag/1947/00D1/1947-D1-0212-m01.html>

2. Explore the Faustian legend through literature: the story of Dr. Faustus has been told several times, and by authors other than Christopher Marlowe. Trace the Faustian legend through its various versions.

Sample Internet sites on the Faustian tradition in literature:

<http://www.perseus.tufts.edu/Texts/Marlowe.html>

<http://www.pitt.edu/~dash/faust.html>

3. Explore the Faustian legend through music: find three musical versions of the Faustus story. Arrange them in chronological order and give some background information on the composers. Sample Internet sites on the Faustian tradition in music:
- <http://www.amazon.com/gp/product/B000004A0O/104-2565000-8749559?v=glance&cn=5174>
(students can listen to soundtrack)
- <http://www.ugcs.caltech.edu/~jcllee/music/damnation.html>

EXPLORING RENAISSANCE THEATER

In groups of three or four, students can take an Internet tour of web sites such as the ones below. Have specific tasks or questions for students to complete before moving on to the next link. Example questions might include: “How did Renaissance theaters light their productions?” “What combination of skills was required of actors from this time period?” “Why?” “How does that differ from modern theater?” In addition, groups may be assigned separate duties such as compiling a theater vocabulary list, labeling a drawing of an Elizabethan theatre, or creating a “Who’s Who” List of Renaissance actors, producers, and theaters. These assignments can then be compiled into a pamphlet which can be published in print, on digital slides, or on the class web site for all to view.

Theatrical Literature and History:

<http://library.thinkquest.org/21722/literature%20and%20history.html>

Renaissance Theater:

<http://www.northern.edu/wild/th100/CHAPT12A.HTM>

English Renaissance Theater:

http://en.wikipedia.org/wiki/Elizabethan_theatre

Music of the Renaissance Theater:

http://encarta.msn.com/media_461531506/Music_of_the_Renaissance_Theater.html

An Illustrated Lecture on Elizabethan Theater:

<http://www.uni-koeln.de/phil-fak/englisch/shakespeare/>

Elizabethan Theater:

<http://www.britainexpress.com/History/elizabethan-theatre.htm>

English Renaissance Theater:

http://en.wikipedia.org/wiki/Elizabethan_theatre

Shakespeare's Theaters:

<http://www.shakespeare-online.com/theatre/>

Architecture of Elizabethan Theaters:

<http://www.elizabethan-era.org.uk/architecture-of-elizabethan-theatres.htm>

EXPLORING THE LIFE OF THE PLAYWRIGHT

Independently or in partners, students can explore Internet sites such as the ones below to learn more about Christopher Marlowe. Then ask students to write a series of short reports to be compiled into a class biography of Marlowe, complete with table of contents, index, and artwork. The biography can be published in print, on digital slides, or on the class website for all to view.

<http://www.perseus.tufts.edu/Texts/Marlowe.html>

<http://www.theatrehistory.com/british/marlowe001.html>

<http://www.marlowe-society.org/life.htm>

CRITICAL READING

Because Dr. Faustus, with his superb skill in astronomy, medicine, and divinity, is the classic “Renaissance Man” who defies medieval belief that the Great Chain of Being prohibits him from aspiring to be as great as the angels, he embodies the philosophies of Renaissance humanists, who prized individualism and scientific achievement. It would be useful, therefore, to review the concepts of The Great Chain of Being, Humanism, and The Renaissance Man with students prior to reading the play.

A brief discussion of these three topics is found in *A Guide to the Study of Literature: A Companion Text for Core Studies 6, Landmarks of Literature*, ©English Department, Brooklyn College. This discussion can also be found on line at <http://academic.brooklyn.cuny.edu/english/melani/cs6/ren.html>.

After viewing a classical artistic interpretation of the Great Chain of Being, students may then draw their own, based either on the classical hierarchy or the hierarchy they see in contemporary society. A website for viewing the classical depiction is: <http://www.stanford.edu/class/engl174b/chain.html>.

Ask student groups to describe and draw the new “Renaissance Man.” Ask them to consider what he/she should be called? In what disciplines will he be expert? Does such a person already exist? If so, name him/her. Groups can present their lists, examples, and artwork to the class.

II. BUILDING BACKGROUND KNOWLEDGE IN GENRE

THE FAUSTIAN BARGAIN

Admittedly or not, today's students love to recall their childhood fascination with Disney movies. Show the clip from *The Little Mermaid* where the evil Octopus Ursula, who wishes to overthrow the virtuous ruler Triton, offers to grant Princess Ariel's wish to become human if Ariel agrees to surrender her beautiful voice. Like Mephistophilis and Dr. Faustus, Ariel is even made to sign a deed. A discussion of the scene is an excellent introduction to the idea of the “Faustian Bargain.”

Discuss with students:

1. What archetypal roles are played by Ursula, Triton, and Ariel?
2. Why does Ursula desire Ariel's voice? Discuss the symbolic significance of voice in this scene.

Now students are ready to read the section on “Faustian Bargain” in Sylvan Barnett's Introduction to the Signet Classics edition of *Dr. Faustus*. Barnett cites Al Gore's run for vice-president as a modern example of a Faustian Bargain. Discuss with students: Can you provide another example of a Faustian Bargain, either in history, contemporary society, or in your personal life? Answers can take the form of journal entries or partner chats prior to discussing with the class.

TRAGEDY AND THE TRAGIC HERO

Ask students to read chapters one and thirteen of Aristotle's *The Poetics*. Review the definitions of *tragedy* and *tragic hero* and, on the board or overhead, construct tables that illustrate the differences between tragedy and comedy, and between heroes and tragic heroes.

As a follow-up activity, ask students to read Richard Sewall's “The Tragic Form” in the Signet Classic edition of *Dr. Faustus*, which lends further explanation of the tragic form. Ask students to use this information to write their own profile of a modern tragic hero.

MYTHOLOGICAL ALLUSIONS

Starting on page one, *Dr. Faustus* is ripe with mythological allusion, both direct and implied. Discuss the mythological characters Prometheus, Oedipus, and Icarus, all “over-reachers” who are punished for their ambition. The tale of Icarus is short enough to be read in class and will prompt students to think of modern “over-reachers” who parallel Marlowe's Faustus. One resource for this exercise is Edith Hamilton's *Mythology*, found online and on most English teachers' bookshelves.

THE MORALITY PLAY

To introduce the concept of morality plays, students may read or engage in a Readers' Theater presentation of *Everyman* or *Pilgrim's Progress*. For a creative writing activity, students can work independently or in groups to write a scene from a modern day morality play. Students should consider:

1. Who are the characters?
2. What is the plot or series of events leading to the ultimate moment of judgment?
3. What lesson does the protagonist learn?

ARCHETYPE

Introduce or review with students the different types of literary archetypes with emphasis on the *magician*. Other types might include the *wanderer*, the *orphan*, the *warrior*, and the *martyr*. Descriptions and even personality tests to identify students' own archetypes can be found online and in personality handbooks. Helpful sites include:

<http://en.wikipedia.org/wiki/Archetype>

<http://ericdigests.org/1996-4/mythic.htm>

<http://www.niedfeldt.com/heroeswithin/journey.html>

Discuss with students:

1. What characteristics define the Magician archetype?
2. What are his goals?
3. What are his fears?
4. What are his nemeses?
5. Name some magician archetypes in literature, film, and society. (Consider Harry Potter, Narnia's White Witch, Frodo Baggins, Merlin).
6. Has society's attitude towards magicians changed over time? If so, how and why?

III. BUILDING BACKGROUND KNOWLEDGE IN LANGUAGE

Reading their first (or even second or third) Renaissance play poses a challenge to many students due to the complex diction, syntax, and dialect of the time. Students are often surprised to hear that the language of Marlowe and Shakespeare is not, in fact, "Old English."

TRADING INSULTS

Make the language of *Dr. Faustus* appealing through Elizabethan insults. Ask students to choose two adjectives and one noun from lists of Elizabethan words and hurl them at each other loudly, trying to keep a straight face (which is almost as challenging as the pronunciations). Such lists can be found in books on teaching Elizabethan theater, or on websites such as: <http://www.renfaire.com/Language/insults.html>

PARODY

Challenge students to prove their understanding of Elizabethan language despite their complaints. Invite them to "rewrite Christopher Marlowe." In this creative writing assignment, ask students to take a short excerpt from the play, such as the Prologue on page one, and "translate" it for an audience of 21st century young adults by altering diction, syntax, and style, but maintaining Marlowe's plot and meaning. To extend the assignment, students can take an excerpt from a modern text, or even their own personal writing, and "translate" it into the Renaissance style of Marlowe. This activity strengthens skill in audience, purpose, and comprehension, and can also be used as a directed reading or post-reading assessment.

ONLINE TEXTUAL COMPARISON

Students can take an online look at the different translations of *Dr. Faustus* from the original to the present, and compare how the language has changed while the meaning remains the same. One online source is:

<http://www.perseus.tufts.edu/Texts/faustus.html#table>

Ask students to review one scene or section of a scene and make a list showing the different renderings of a key speech. When they share their charts, ask students to discuss how the different wording affects their reaction to the play.

DRAMATIC READING

Have students read silently Act One, scene one, lines 1-21 from *Dr. Faustus*, the monologue ending “Yet art thou still but Faustus and a man.” Ask students to write in their notes what they believe Faustus’ struggle to be. Now read the same passage aloud, with either the teacher or an animated student pausing for effect after Faustus’ rhetorical questions, such as “Why Faustus hast thou not attained that end?” Utilize tone, facial expression, and pace. Ask students once again to record their interpretations of Dr. Faustus’ struggle. Discuss with students:

1. Are you better able to understand the oral version? Why?
2. What is the nature of dramatic text as opposed to prose?

Discuss not only the objective of playwrights to have their work performed aloud, but also the significance of taking a second look at the text for deeper understanding.

DIRECTED READING ACTIVITY

Directed reading activities focus students’ attention on manageable excerpts, encourage readers to take more than one look at the material, and honor the text by delving into its diction, syntax, and tone.

Have students read the Prologue from Act One. Direct them to mark the text as they read: draw a star next to text they agree with or admire and a question mark beside text they find confusing or questionable. Ask students which lines they questioned and why. Re-read these lines aloud. Allow classmates to address each other’s questions. Before adding teacher input, ask students for the lines they marked with stars. Re-read these aloud. Ask students what they admired about these lines. In this way, the teacher allows students to make meaning of the text on their own and with the help of peers rather than immediately relying on teacher input. Focusing on reader interest and questions also provides an illustration of how style affects comprehension.

To further this activity, ask an open-ended question that encourages readers of all levels to participate by writing an answer in their notes. Students can share what they wrote and respond to each other’s observations. Even the quietest students can at least read their answers aloud, thus participating in class discussion. Again, this activity encourages student-led response.

The teacher’s role during this activity is to encourage students to cite the text. While there are no wrong answers to an open-ended question, ask students, “what part of the passage led you to believe . . .”

Possible open-ended questions from the Prologue of *Dr. Faustus* include:

1. Why does Marlowe characterize Faustus’ parents as “base of stock?”
2. How does the playwright characterize the doctor when he alludes to Faustus’ “waxen wings?”
3. When the chorus says the heavens “conspired (Faustus’) overthrow,” what does it imply?

IV. BUILDING BACKGROUND KNOWLEDGE THROUGH INITIAL EXPLORATION OF THEMES

JOURNAL ENTRIES

Following are four journal prompts that help students think about ambition, history, fate, free will, and “Faustian Bargains.” Students are given a set time period in which to respond in writing, and then may share with a partner or the class.

1. If you could have supreme power for the next twenty-four years, would you want it? What would you be willing to give up to get this power?
2. Is man or woman a puppet of fate, or does he or she have free will?
3. If you could watch a silent movie that replays any specific act in history, what would it be and why?
4. Is magic good or evil? Defend your answer.

DRAMATIC DILEMMAS

1. In groups of three, ask students to write, rehearse and perform a scene that depicts a character facing a serious dilemma which can be based on modern day situations. For example, a new employee is asked to perform duties that he/she considers unethical in order to keep the job. Or an athlete is tempted with non-regulatory gifts during a recruitment visit. One student is the character facing the choice; one is the “good angel,” and one is the “bad angel.” Direct students to include stage directions in the script that will give actors instructions on how to recite the lines and how to move to add meaning to the words.
2. Ask students to write and perform a dramatic monologue that depicts a character facing a tough decision. Illustrate his/her conflicting thoughts through words and actions.

THINK/PAIR/SHARE

In the following activity, students list responses (think), refine answers with a partner (pair), and then discuss findings with the class (share).

1. Given anything your heart desires, list the top ten requests you'd make. Put these in order from most to least important, and be ready to justify your answers.
2. Prepare a list of celebrities, sports figures, and entertainers that you believe have “sold out” for fame and fortune. Tell us what you think they have “lost” in the bargain.
3. List three modern “heroes” and be ready to explain why they should merit this label. With your partner, consider what keeps someone from deserving the status of “hero.”

DEBATE

With Dan Brown's best selling novel and the movie it inspired creating controversy in communities worldwide, introducing the Renaissance/Faustian conflict between religion and science through a discussion of *The DaVinci Code* is not only timely but sure to reward teachers with an attentive audience.

Direct students to a current newspaper or scholarly article on the book's controversy. One article, published on the periodical database Infotrac, is:

http://web7.infotrac.galegroup.com/itw/infomark/680/11/86788497w7?url=rc1_GRGM_0_CJ145971650&dyn=!xrn_3_0_CJ145971650?sw_aep=ncowl

Discuss with students:

1. Can religion and science coexist harmoniously?
2. To what extent does the study of science and the knowledge it imparts eradicate faith?
3. What are some historical examples of this struggle? (Discuss the Scopes Monkey trial).

Discussions can take place in large or small groups, spontaneously or after journal writing, or can develop into an organized class debate.

DURING READING ACTIVITIES

These activities invite students to examine the text more closely and to think, speak, and write analytically about the themes and issues introduced in the pre-reading activities.

I. ANALYZING THROUGH INDIVIDUAL RESPONSE

Even high school and college students find it difficult to know what to do when the teacher says “take notes as you read.” The following note-taking strategies can be modeled by the teacher, and the resulting work will encourage a more responsive, student-led interpretation of the play.

QUOTATION JOURNALS

Quotation journals encourage students to take a second look while reading, and to read for analysis, not simply plot. The best journals are written as the student reads, not after the reading is completed. In this way, students prove to themselves and their teachers that they are thinking as they read. Teachers can write comments throughout these journals, responding personally to ideas students may not be willing to verbalize in class.

Ask students to find one or more significant quotation from each scene. Students highlight these quotations and write them in notebooks or on the computer. After each quotation, ask students to analyze in a short paragraph why they found the quotation significant. As the journal progresses, ask students to comment on patterns they see developing, themes they see evolving, social or historical commentary they see being made, or connections they believe tie the play to modern society. Students should see their notes falling into categories that illustrate their comprehension of Marlowe's significant themes and issues.

Later, quotation journals can be used to initiate student-led discussions in class. Ask students: "Who would like to share their quotation from Act two, scene three?" After a student answers, invite responses, and the discussion is off and running.

HIGHLIGHTERS AND STICKY NOTES

Big kids love school supplies, too. Different colored highlighters and sticky notes can be used to scaffold as students read. For example, direct students to use a pink highlighter or sticky to make note of excerpts in *Dr. Faustus* that address fate, green to signify passages dealing with free-will, and yellow to denote sections depicting Faustus as a clown. Later, these color-coded notes can initiate class discussion, or students can use them as they organize an essay about these themes.

READING RESPONSES

The reading response is a short (one page or so), informal written reaction to a section of text. Reading responses are often written during, not after reading, to organize student thoughts and to allow teacher assessment of student comprehension during the reading process. Reading responses are most useful and analytical when students pick narrow topics rather than combinations of issues. In this way, students are encouraged to "dig deep" rather than stay on the surface of comprehending the play. While the reading response is assessed less formally than an essay, students should be required to illustrate good organizational strategies, include a thesis that is narrow in focus, and most importantly, use the text to support their analysis. Response topics can be assigned by the teacher, but allowing students a choice of topics promotes confidence, thereby developing writer's voice.

Possible response prompts include:

1. Choose a minor character from the play and analyze his/her role in the play. Examples include:
 - Helen of Troy
 - Horse-courser
 - Bruno
 - Benvolio
 - Vintner
2. Choose a symbol or pattern noted in class discussion, and trace its significance throughout the play or scene. Examples include:
 1. The idea of "dismemberment" and its various occurrences in the play
 2. The comic scenes as mirrors to Faustus' actions
 3. The struggle between good and evil
3. Discuss one aspect of Marlowe's style as evidenced so far. Examples include:
 1. The use of mythological allusions
 2. The tendency towards rhetorical questions in Faustus' monologues
 3. The multiple references towards heaven or God, even when Dr. Faustus speaks of Hell

4. Pick a quotation or passage that addresses one of the major themes or issues we've been discussing in class. Discuss its significance. Sample passages include:
1. "Till swoll'n with cunning, of a self-conceit,
His waxen wings did mount above his reach" (Prologue, 19-20)
 2. "If we say that we have no sin, we deceive ourselves, and there is no truth in us.
Why, then belike, we must sin, and so consequently, die" (I, i., 40-43)
 3. "Abjure this magic, turn to God again.
Ay, and Faustus will turn to God again.
To God? He loves thee not;
The god thou serv'st is thine own appetite" (II, i, 8-11)
 4. "All places shall be hell that is not heaven!" (II, i, 131)
 5. "But Faustus, in hell is all manner of delight" (II, ii, 179)
 6. "Pope Adrian, let me have some right of law: I was elected by the Emperor" (III, i, 126-27)
 7. "How now! Must every bit be spiced with a cross?
Nay then, take that!" (III, ii, 85-86)
 8. "Go horse these traitors on your fiery backs
And mount aloft with them as high as heaven,
Thence pitch them headlong to the lowest hell.
Yet stay, the world shall see their misery,
And hell shall after plague their treachery.
Go, Belimoth, and take this caitiff hence
And hurl him in some lake of mud and dirt:
Take thou this other, drag him through the woods
Amongst thou pricking thorns and sharpest briars:
Whilst thou my gently Mephostophilis
This traitor flies unto some steepy rock
That rolling down may break the villain's bones
As he intended to dismember me.
Fly hence, dispatch my charge immediately!" (IV, iii, 80-93)
 9. "Sith black disgrace hath thus eclipsed our fame,
We'll rather die with grief than live with shame" (IV, iv, 24-25)
 10. "What art thou, Faustus, but a man condemned to die?" (IV, v, 25)
 11. "Thanks master doctor, for these pleasant sights.
Nor know I how sufficiently to recompense your
Great deserts in erecting that enchanted castle in the
Air, the sight whereof so delighted me,
As nothing in the world could please me more" (IV, vii, 1-5)
 12. "Ha, ha, ha, dost hear him Dick? He has forgot his leg."
"Ay ay, he does not stand much upon that."
"No, 'faith, not much upon a wooden leg" (IV, vii, 83-87)
 13. "No, truly sir, I would make nothing of you" (IV, vii, 106-107)
 14. 'Was this fair Helen, whose admired worth
Made Greece with ten years' wars afflict poor Troy?"
"Too simple is my wit to tell her worth,
Whom all the world admires for majesty" (V, i, 27-30)
 15. "O gentle Faustus, leave this damned art,
This magic that will charm thy soul to hell
And quite bereave thee of salvation.
Though thou hast now offended like a man,
Do not persever in it like a devil.
Yet, yet, thou hast an amiable soul

If sin by custom grow not into nature.
 Then, Faustus, will repentance come too late!
 Then, thou art banished from the sight of heaven!
 No mortal can express the pains of hell!
 It may be this my exhortation
 Seems harsh and unpleasant. Let it not.
 For gentle son, I speak it not in wrath
 Or envy of thee but in tender love
 And pity of thy future misery:
 And so have hope that this my kind rebuke,
 Checking thy body, may amend thou soul" (V, i, 35-51)

16. Was this the face that launched a thousand ships
 And burnt the topless towers of Ilium?" (V, i, 95-96)
17. "God forbade it indeed, but Faustus hath done it.
 For the vain pleasure of four and twenty years
 hath Faustus lost eternal joy and felicity. I writ
 them a bill with mine own blood. The date is expired.
 This is the time. And he will fetch me" (V, ii, 67-71)
18. Fools that will laugh on earth, most weep in hell" (V, ii, 105)
19. "The stars move still, time runs, the clock will strike:
 The devil will come, and Faustus must be damned!" (V, ii, 150-51)
20. "Cut is the branch that might have grown full straight
 And burned is Apollo's laurel bough
 That sometime grew within this learned man.
 Faustus is gone: regard his hellish fall,
 Whose fiendful fortune may exhort the wise
 Only to wonder at unlawful things,
 Whose deepness doth entice such forward wits
 To practice more than heavenly power permits" (V, iii, 1-8)

CHARACTER SKETCHES

Character sketches are often used in drama classes to encourage actors' understanding of the parts they portray. However, character sketches are very useful in literature classes, too, as an examination of a character's history, motivation, and thinking can lead to better comprehension of the play as a whole.

In the character sketch, students answer simple questions about the character they choose or are assigned. Afterwards, the assignment can be extended when students write their own monologues or deliver a monologue from the text. The Character Sketch asks:

1. What does this character look like? How does he/she carry himself? How does he/she dress?
2. How does this character speak? Does he/she have any identifiable speech patterns?
3. Where was this character born? How was he/she raised?
4. Describe the time period in which this character lives. How do the times affect this character's thinking and actions?
5. What is this character's main motivation? Why?
6. Does this character have any redeeming qualities? Describe them.
7. Analyze the character's personality flaws. From what do they stem? How do they affect the choices he/she makes?
8. Choose an object this character holds or would hold dear. Explain the connection.
9. Does this character have any secrets? If so, explain.
10. Who would be this character's contemporary counterpart? Explain your choice.

DRAMATIC MONOLOGUES

When students write dramatic monologues based on their character sketches, they demonstrate their understanding of Marlowe's writing style, characterization, and dramatic purpose. Students can write a monologue in either Elizabethan or modern language. For examples, direct students to one of Faustus' early monologues, such as I: i, 75-94, or to another Elizabethan or modern monologue. Monologues can illustrate Faustus' dilemma, elaborate on one of his thoughts, or depict the objectives of another character. Monologues can be assessed as written assignments, or students can perform them before the class, as well.

CHARACTER LETTERS

Like character sketches and monologues, character letters ask students to step into a character's shoes and take control of his voice. They also provide an opportunity to address audience and purpose in writing. Sample letter prompts might ask students:

1. Pretend that you are Faustus. Write a letter to Lucifer. Propose your idea for trading your soul for twenty-four years of power. State your case strongly by presenting reasons and objectives.
2. Pretend that you are Lucifer. Write a letter to Faustus outlining what he must agree to should you grant his wish. Detail his future after signing the agreement.
3. Pretend that you are one of Faustus' scholar friends. Write a letter trying to convince Faustus not to sell his soul.

CHARACTER DIARIES

Whereas letters focus on a single situation, character journals are kept throughout the reading of the play. Again, students write in first-person point of view, taking the role of the protagonist. On paper or computer, students keep an ongoing journal of Dr. Faustus' private thoughts, both those that Marlowe expresses directly and indirectly. These journal entries can be assessed by the teacher or shared with the class.

CHARACTER RESUMES

Another activity that demonstrates comprehension of characterization also provides practice in technical writing and provides students a sense of real-world relevance. In composing a character resume, students can find resume templates on line or can be provided a format by the teacher. Dr. Faustus' resume might include:

1. Name and address
2. Objectives, goals
3. Education
4. Relevant experience
5. Skills
6. Honors & awards
7. References

Resumes can be creative and even amusing, provided that students illustrate attention to and comprehension of text. An extension of this activity would ask students to compose their own resumes in preparation for college admission or job opportunities.

POLITICAL CARTOONS

After a discussion of satire's role in British literature as well as modern society, ask students to draw cartoons that satirize some aspect of Dr. Faustus. For instance, students may choose to depict Faustus in a jester suit at the court of Charles V. Another might show Faustus leashed and being drawn into the water by Mephostophilis, much like the Horse-courser's animal. Students can create overheads or digital slides from these cartoons and present them to the class for discussion.

LITERARY TECHNIQUES CHARTS

Literary techniques charts ask students to look closely at small or large sections of the text in order to demonstrate comprehension of author style and theme. Students are given charts with three columns labeled “technique,” “quotation,” and “significance.” Teachers can provide the techniques they wish students to research, or students can choose their own. Sample techniques include:

Diction
Syntax
Figurative Language
Devices of Sound
Irony
Point of View
Tone
Atmosphere
Narrative Technique

Ask students to write down enough of the quotation, including page or line numbers, to demonstrate their accuracy in identifying these devices. In the significance column, students should analyze the device's importance to theme development, characterization, or to understanding the play as a whole. Tell students that responses such as “this metaphor helps illustrate Faustus' character” are not acceptable as they are not analytical and do not indicate close reading or specific comprehension. A better response might read, “this rhetorical question identifies Faustus' main dilemma, that he is ‘but a man’ in a world that limits men to a status directly between angels and animals.” Showing students a completed, model chart and discussing its merits is useful.

CLOSING ARGUMENTS SPEECHES

In this activity, students take the role of attorneys presenting their “closing arguments” at the end of a criminal trial. In this case Dr. Faustus is on trial. His crime can be varied: sacrilege, fraud, excessive ambition. Ask students to choose whether to defend or prosecute Faustus. To prepare their case, they list all the possible arguments from both sides. For example, if they plan to defend Dr. Faustus, they list not only all the arguments they plan to use, but also as many arguments as they can think of that will be used by the prosecution. Then, they'll list possible responses to the opposition's points. In this way, students not only consider both points of view but also illustrate their skills in persuasive writing and speaking. Students should be encouraged to use their own opinion but should also be required to cite the text whenever possible to encourage close reading. Prior to preparing their arguments, students might watch a closing argument on video, such as the scene at the end of John Grisham's *A Time to Kill*. Such a model provides ideas for rhetorical strategies such as repetition, storytelling, and gestures. Students present arguments orally to the class.

II. ANALYZING THROUGH GROUP RESPONSE

DISCUSSION QUESTIONS

Group discussion questions encourage students to deepen their individual analysis of the play by sharing their reactions with classmates. Students generally feel more comfortable sharing their ideas with a small group of peers first. When group discussions are complete, student spokespersons can discuss their findings with the class as a whole.

Discussion questions on *Dr. Faustus* ask students to analyze playwright's purpose, theme, social commentary, and literary techniques. Below are some thought-provoking questions from each scene.

PROLOGUE

1. How does Marlowe's characterization of Faustus as coming from parents “base of stock” illustrate Renaissance or humanist views?
2. What does the allusion to Icarus's “waxen wings” in line 20 have to do with Faustus?
3. Why does Faustus prefer magic if salvation is his “chiefest bliss?” (line 26)

ACT I, SCENE I

1. Why does Dr. Faustus decide to “read no more” logic? (line 10)
2. Discuss the significance of the doctor’s lament: “Yet art thou still but Faustus and a man.”
3. Analyze Faustus’ tone when he says “When all is done, divinity is best.” (line 35)
4. Contrast Faustus’ proclamation “What will be, shall be! Divinity, adieu!” with the quotation above. (lines 35, 46)
5. Why does Marlowe create the good and bad angel characters?
6. Why might Valdes want “all nations to canonize us?” (line 114)

ACT I, SCENE II

1. What is the fear of the two scholars?
2. Explain the irony when Dr. Faustus calls forth devils and then finds one “too ugly.” (line 26)
3. Discuss the ambiguity when Mephostophilis says Faustus’ conjuring was the immediate, but not ultimate cause of the devil’s appearance? (line 45)

ACT I, SCENE III

1. Discuss the significance of Mephostophilis’ explanation for Lucifer’s fall: “by aspiring pride and insolence, From which God threw him from the face of heaven.” (lines 66-67)
2. What is the symbolic meaning of the bridge Dr. Faustus aims to build? (line 104)

ACT I, SCENE IV

1. What is the purpose, other than comic relief, of the scene between Wagner, Robin, and two devils?
2. What is the difference between the clowns’ goals for conjuring and Faustus’?

ACT II, SCENE I

1. Explain Faustus’ use of metaphor in “The god thou serv’st is thine own appetite.” (line 11)
2. What internal struggle is Faustus undergoing as illustrated by the reappearance of the good and bad angels?
3. What is the allegorical significance of Faustus signing his deed in blood?
4. What is the inscription that appears on the doctor’s arm? Is it actual, or a figment of Faustus’ imagination? Discuss your answer.
5. What does Mephostophilis mean when he exclaims, “All places shall be hell that is not heaven!” (line 131) What is the irony in this line?
6. Why can’t Mephostophilis provide Faustus with a wife? Why is this limitation significant?

ACT II, SCENE II

1. Describe Dr. Faustus’ feelings at the beginning of scene ii.
2. What reason does Faustus give for not repenting?
3. Why won’t Mephostophilis name the maker of the world? What similarity exists between this situation and the devil’s inability to provide a wife?
4. What threat does the bad angel use to keep Faustus from repenting? This is the first of many references to dismemberment in the play. To what type of dismemberment has Faustus already committed?
5. Faustus watches a show of the Seven Deadly Sins. Of which of these is he guilty?

ACT II, SCENE III

1. In this comic scene between Dick and Robin, Robin threatens to “clap . . . a pair of horns” on his master’s head. What might Marlowe be insinuating about Dr. Faustus here?
 2. Why does this clown scene appear directly after the previous one?
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ACT III, SCENE I

1. Where are Mephostophilis and Dr. Faustus in the opening of Act III? Are they simply sight-seeing, or is there another reason for their visit?
2. What does Faustus mean when he refers to the Pope as “proud?” (line 77)
3. Discuss the situation with Bruno and the Pope. How does this conflict illustrate the Renaissance philosophy of humanism?
4. Mephostophilis threatens to “clap huge horns upon the cardinals’ heads.” (line 86). Discuss this emerging pattern of imagery. How does Marlowe use horns as a symbol?

ACT III, SCENE II

1. What is Dr. Faustus’ purpose in freeing Bruno? Think in historic and cultural terms.
2. For what specific offense does Dr. Faustus strike the Pope? Why does the Pope’s action so insult and enrage Dr. Faustus?
3. Explain the irony in the excommunication scene.

ACT III, SCENE III

1. In this comic relief scene, Robin and Dick fool the Vintner by conjuring a cup. What might Marlowe be insinuating about Dr. Faustus’ actions in the previous scenes?
2. Likewise, what might the playwright be saying when the two clowns are so easily able to conjure Mephostophilis?

ACT IV, CHORUS

1. Describe the world’s perception of Dr. Faustus.
2. With whom is Faustus visiting now? Why?

ACT IV, SCENE I

1. Martino explains that Dr. Faustus has been commissioned to conjure for the Emperor. Does this make Dr. Faustus any different from a court jester? Discuss.
2. What might Benvolio’s sleepiness and doubtful words imply about Dr. Faustus?

ACT IV, SCENE II

1. Why does Charles V ask Dr. Faustus to conjure Alexander the Great and his Paramour?
2. Benvolio threatens to turn himself “to a stag” if Faustus is successful. (line 54) To what previously discussed theme does this threat connect? Why does Marlowe use this metaphor?
3. Name two reasons Faustus makes good on Benvolio’s threat.

ACT IV, SCENE III

1. Describe Benvolio’s, Martino’s, and Frederick’s intentions at the beginning of this scene.
2. What previously mentioned motif is recalled when Faustus’ false head falls off?
3. Discuss the significance of Benvolio’s metaphor when he says, “the devil’s alive again!” (line 68).
4. Faustus accuses Benvolio of trying to “dismember” him. (line 92) Can Faustus be “re-membered” or put back together? Think both literally as well as figuratively. To add to the pun, how will Faustus be *remembered* by the world?

ACT IV, SCENE IV

1. Benvolio says Faustus intends to make him and his friends “laughing-stocks to all the world.” (line 19) With what previously mentioned theme does this quotation fit? Why?
 2. Compare Faustus’ choice with Benvolio’s vow, “We’ll rather die with grief than live with shame.” (line 25).
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ACT IV, SCENE V

1. To what human weakness does the Horse-courser fall victim? How does this “fool” parallel Faustus himself?
2. What is significant about the fact that Faustus uses passive voice when he says, “What art thou, Faustus, but a man condemned to die?” (line 25)
3. Discuss the symbolism in the Horse-courser’s plight as well as in Faustus’ leg being ripped off.

ACT IV, SCENE VI

1. In scene vi, the Carter discloses that Faustus has eaten all the Carter’s hay. What might the symbolism be here?
2. What does the collection of offenses reported by the clowns indicate about the way Dr. Faustus is using his powers?

ACT IV, SCENE VII

1. How might the “enchanted castle in the air” erected by Faustus for the Duke of Vanholt be metaphorical? (lines 3-4)
2. Faustus refers to the Duchess’s pregnancy and possible cravings. Why does Marlowe discuss this here?
3. When the Horse-courser says Faustus “does not stand much upon that” (his leg), what might the clown be saying about Faustus’ sense of substance? How does such imagery address the broader theme of reality versus illusion?

ACT V, SCENE I

1. Why do the scholars wish to see Helen of Troy?
2. What is the allegorical role played by the old man in this scene?
3. What threat does Mephostophilis use once again when Faustus considers repentance? Cite the devil’s words directly.
4. Two rhetorical questions contemplate the power of Helen’s beauty:

“Was this fair Helen, whose admired worth Made Greece
with ten years’ wars afflict poor Troy?” (lines 27-28)

“Was this the face that launched a thousand ships
And burnt the topless towers of Ilium?” (lines 95-96)

What links to Faustus’ own situation are made with these questions?

ACT V, SCENE II

1. Describe Dr. Faustus’ emotional state at the start of this scene. What is the reason for this state?
2. To whom has Faustus left his worldly goods? Discuss the significance of this choice.
3. What role do the three scholars play in this scene?
4. What common metaphor does Faustus recall when he says, “I writ them a bill with mine own blood?” (lines 69-70)
5. What reason does Faustus give the scholars when they ask why he never asked for help or prayer?
6. What line from this scene suggests Faustus was a victim of fate?
7. Explain the good angel’s use of “world” when he says of Faustus, “Innumerable joys had followed thee. But thou did’st love the world.” (lines 107-108)

ACT V, SCENE III

1. What evidence tells the Scholars that Faustus has descended to hell?
2. What reasons do they give for granting Faustus a Christian burial?
3. Some critics assert that this scene is ambiguous, and that Faustus may have been saved. Why might they think this? Discuss your reactions.

ACT V, CHORUS

1. Explain the allusion to Apollo in this scene. Why was Apollo's laurel bough "burned," according to the chorus?
2. Why does Marlowe choose the oxymoron "fiendful fortune?" Might "fortune" have a double meaning?

TEAM THEME SEARCH

In this activity, teams compete to be the first to find quotations that accurately address each of the play's major themes. As students enter the classroom, give them colored tickets. The number of colors corresponds to the number of groups. The colors must also correspond to the different markers available. Students sit in groups according to ticket color.

On the dry-erase board or on poster paper are columns labeled according to the chosen themes. Ask students to follow these directions:

When the teacher says, "Go!" your team will search a scene or portion of the play to find a different quotation for each of the columns. Those with blue tickets write with the blue marker, etc. Only one student from each team (the one with the marker) will be allowed at the board. As your writer is at the board, your teammates are in their seats searching for more quotations. The trick is that no quotation may be used more than once, either within or across categories. Keep searching if your quotation has already been used. Ask the teacher for help with interpretation of the themes and accuracy of the quotations. The winning team is the one whose color first appears in every column. Afterwards, we will discuss the quotations as a whole, explaining to each other why each quotation fits its corresponding theme.

Sample themes include:

- Fate versus Free Will
- Ambition and Desire
- Dismemberment
- Fools and Clowns
- Science versus Religion
- Appearance versus Reality
- Inner Conflict and Guilt
- Damnation versus Redemption

ELECTRONIC CHAT ROOM

Using a program such as Blackboard or Moodle, ask students to register under fake screen names in order to participate in an online discussion board. Post two or three open-ended questions designed to elicit a broad range of answers with the capacity for complex and controversial responses. In a computer lab or lap-top classroom, students read and respond to each other's posts in silence. Because online postings allow multiple responses simultaneously, questions that normally receive five or six verbal responses in the classroom elicit hundreds of responses online. And due to the screen names' anonymity, students who usually are too reticent to share out loud are encouraged to respond without fear of appearing foolish or hurting classmates' feelings. The teacher's job is to insure posts are on-task and analytical. Assessments can be completed later when the teacher pulls up the discussion as a whole.

Sample chat room prompts include:

1. Who is the villain in this play? Lucifer? Mephostophilis? Faustus himself?
2. Why can't Faustus repent?
3. Which one of the seven deadly sins is Faustus most guilty of committing? Why?
4. What is the purpose of the comic relief scenes?

DEBATES

Students can divide into two large groups and debate broad issues such as:

1. Is Faustus a victim of fate or does he have free will?
2. Is Faustus a hero?

To prepare, groups can compile a list of supporting evidence and reasons for their resolution. For an extra challenge, assign students the side opposite to their beliefs. Students should be encouraged to go beyond simply stating their reasons. They should respond directly to the other side's arguments and keep the debate moving naturally. Either the teacher, an outside observer such as a librarian or administrator, or a panel of students can decide which side argued most effectively.

Another type of debate, and one which is more formal than the class debate, is the Lincoln-Douglas style debate. Two students serve as spokespersons who begin by reading a statement of their resolution that was composed by the group as a whole. The two speakers take turns speaking, cross-examining and responding to each other, and then rebutting and offering closing arguments. The groups who are represented by the speakers serve a supporting role by taking notes, formulating questions, and outlining the rebuttal and closing statement.

READING CIRCLES: GROUP STUDY GUIDE

Reading circles recognize and capitalize on the variety in learning styles. Organize students in groups of four or five where they assign themselves roles or duties. Although all group members are responsible for completing the work as a whole, individual students volunteer to become "specialists" in the areas of analysis, artistic interpretation, or presentation. Role choices include:

1. Leader (keeps the group on task)
2. Text-Master (has read thoroughly and is able to locate important passages in the text quickly)
3. Scribe (writes down the group's discussion neatly and completely)
4. Artist (translates groups' discussion into an artistic impression)
5. Speaker (presents group work to the rest of the class)

Reading Circles are generally given leading questions or topics to discuss. However, in one version of the reading circle, students devise their own study guide, thereby taking ownership for their learning and proving to their teacher as well as themselves that they can recognize significant patterns, themes, and excerpts when they see them.

After discussing hierarchies of learning strategies such as Bloom's taxonomy, students are ready to create their own study guide for *Dr. Faustus*. The guide will illustrate their comprehension of the play at surface as well as analytical levels, and can serve as a study tool for the rest of the class. Ask groups to compose three easy "recall" questions and their answers. Such questions might start with "Name," or "What is" or "Describe." A sample question might read, "What is Dr. Faustus' specific college degree?" Then, the group composes three "comprehension" questions. These questions might begin, "Why does" or "Discuss" or "Explain." Again, the group composes a key with complete answers, as well. A sample comprehension question might ask, "Why is Mephostophilis unable to provide a wife for Dr. Faustus?" Finally, the group finds three quotations or excerpts that they feel are significant to the play as a whole. After writing these down, the group writes an explanation as to their significance, too. Next, the groups switch and answer the questions and analyze the quotations found on each other's study guides. In doing so, they are learning cooperatively and gaining confidence in interpretation outside the teacher-led discussion.

To extend this assignment, ask groups to translate their study-guide discussions into an art piece. Rather than simply drawing a scene from the play, encourage groups to represent the highlights of their group work in an artistic rendering. For example, to illustrate Faustus' inner conflict, students may choose to portray Faustus suspended between heaven and hell, with God and Lucifer directing him like a puppet. Or to illustrate the idea of fate over free will, they might create a board game between the good and bad angel, with Faustus as the playing piece. If the art work cannot be completed in class, the student who has taken on the artist role can take it home to complete. In class the next day, have groups share their significant quotations and art work with the rest of the class.

GROUP SCENE REWRITES

To illustrate the point that Elizabethan language plays have relevant meaning and messages for all eras, groups can re-write, re-interpret and re-enact scenes for new settings. While these scenes are fun to create and enjoyable to watch, challenge students to keep Marlowe's objectives, tone, and themes intact. Students might be asked to re-write the initial good angel/bad angel scene in a saloon in the Wild West, or to re-interpret the vintner and clowns pub scene in a rap club.

TELEVISION BROADCASTS

Using Oprah, Barbara Walters, Dr. Phil or even Jerry Springer as modern models, ask groups to write and enact an interview show with one or more characters from *Dr. Faustus*. Dr. Phil might offer self-help suggestions, Barbara Walters might ask personal questions to delve into Faustus' past, or Jerry Springer's body guards might have to separate Faustus from Mephostophilis. In any case, challenge students to illustrate their understanding of characterization, conflict, and theme. Scenes can be performed live or filmed for class viewing.

COOPERATIVE LEARNING

Ask several groups of three or four students to all re-read an identical passage from *Dr. Faustus*. Afterwards, each group will be responsible for analyzing a particular aspect of the excerpt, recording their findings, and then discussing them with the class as a whole. For example, groups may read Act IV, scene v, where the wet horse-courser confronts Dr. Faustus:

"O what a cozening doctor was this! I riding my horse into the water, thinking some hidden mystery had been in the horse, I had nothing under me but a little straw and had much ado to escape drowning."

Group 1: Discuss the themes of appearance versus reality, appetite, and the fool. Why did Marlowe include this scene?

Group 2: Discuss characterization. What does Faustus' most recent trick reveal about his motivation?

Group 3: Discuss the use of allegory. Who else might the horse-courser represent? What might the straw symbolize?

Group 4: Discuss setting. How might the setting and these character's roles parallel the conflict between Renaissance scientific study and medieval trade?

AFTER READING ACTIVITIES

These activities encourage students to deepen their interpretation of *Dr. Faustus* by helping them make connections between themes and issues in the play, in other works, and in the outside world.

I. TOPICS FOR DISCUSSION AND ESSAYS

Now that students have read the entire play, they can return to the text for a deeper understanding of its significant themes. The following topics and questions can be used for whole class and small group discussion or as essay topics.

1. Revisit one of your quotation journal entries or your reading response. Now that you have completed the play, what further commentary can you add? Do you see your topic differently now? Why or why not?
2. Marlowe explores the concept of appearance versus reality throughout *Dr. Faustus*. Trace this theme throughout the play. What seems real at first, but ends up being only illusion? Consider the illusions Faustus conjures, such as the horns on Benvolio's head and the Carter's hay, but also consider the illusions performed for Faustus himself. Was the reward Mephostophilis promised in exchange for Faustus' soul "real?" Was it worth the price?
3. What is the role of the clown in *Dr. Faustus*? Discuss the purpose of the comic relief scenes. Is it more than comic relief? Name all the characters that play the role of fool. Consider all the

references to horned heads. Is Faustus himself a fool? Why or why not? Cite specific scenes and quotations that support your view.

4. In Act II Faustus asserts, "the god thou serv'st is thine own appetite." Examine Marlowe's use of hunger and cravings. Consider the scene with the Seven Deadly Sins as well as the scene with the pregnant Duchess of Vanholt. What exactly does Faustus crave at the start of the play? Do his appetites change or grow as the play progresses? Is his hunger ever satiated? What comment might Marlowe be making about the nature of desire?
5. Why are there so many references to dismemberment in *Dr. Faustus*? Who constantly threatens to tear Faustus limb from limb? Why? Does Faustus commit a type of self mutilation when he sells his soul? Why does he lose a limb and his head to the Horse-courser and the courtiers? Discuss the irony when his body is dismembered in the last scene.
6. Discuss the play's conflict between fate and free will. Does Faustus freely choose to sell his soul, or is he the victim of fate? Defend your answer. Consider Mephostophilis' reply when Faustus asks if his conjuring raised the devil:

"That was the cause but yet *per accidens*:
 For when we hear one rack the name of God,
 Abjure the Scriptures and his savior Christ,
 We fly in hope to get his glorious soul.
 Nor will we come unless he use such means
 Whereby he is in danger to be damned" (I, iii, 45-50).

Why do Faustus' many considerations of repentance always end in stronger resolve towards Lucifer?

7. In *The Poetics* Aristotle defines a tragic hero as a character who occupies a high status or position and embodies nobility and virtue as part of his innate character. While great, the tragic hero is not perfect and is therefore able to appear sympathetic to mortal audiences. Due to this imperfection or flaw (*hamartia*), which is often pride or arrogance (*hubris*), the hero's downfall is somewhat his own fault, the result of free will rather than fate. However, the hero's fall is not completely fair because the punishment exceeds the crime. Prior to his end, the tragic hero experiences a sense of self discovery and sorrow for his flaw and for the outcomes it has produced.

Is Dr. Faustus a tragic hero? If not, which parts of the definition fit him and which do not? If he is not a tragic hero, how can he be classified? A heroic humanist? Can a man who sells his soul be considered a hero of any sort? Is he a villain? Explain your answer.

8. Is ambition a fatal flaw? Consider other ambitious protagonists of the Elizabethan period, such as Macbeth and Julius Caesar. How does this character trait fit into the humanist view of the period? Is Marlowe indicting ambition, warning against its dangers, or merely asking his audience to examine its complicated facets? How is ambition viewed in current society? Examine the role of ambition today, referencing well-known individuals and the results of their ambition.
9. Some critics believe the ending of the play is ambiguous and that Faustus' final revelations lead him to heaven rather than accompany him to hell. Re-read Act V, scenes ii and iii. What evidence is provided to support each view? What is your interpretation?
10. Is *Dr. Faustus* a Christian allegory or morality play? Or is it an indictment of religion as an imprisonment of freedom? Consider the characteristics of morality plays and allegories, as well as man's historical struggle between science and religion in the Renaissance. Cite specific evidence from the play to support your answer.

II. GROUP AND INDIVIDUAL PROJECTS

BOOK CHATS

Book chats are particularly effective if the reading has been completed outside of class. It is a method by which students can discuss reactions and interpretations in small peer groups before participating in a large group discussion. Chats can also be used to stimulate student-initiated ideas for timed writing assessments. In book chats the teacher assigns broad categories for the groups to discuss, and perhaps distributes a “book chat note-taking guide” for students to record their ideas.

Book chat topics may include:

1. Plot Summary (a quick outline of *Dr. Faustus* to refresh memories)
2. Major Themes (what patterns or issues did you see develop throughout the play?)
3. Social Commentary (What thoughts does Marlowe reveal about his society?)
4. Style (what particular writing characteristics do you remember? Think about formality of language, poetry versus prose, use of monologues, and irony.)
5. Personal Reaction (Did you or did you not like this play? Why or why not? Be very specific as you support your answer).

The discussions on style and personal reaction are particularly enlightening because students often realize that if they do not “like” a play such as *Dr. Faustus*, it may be because they are uncomfortable with the formality of Renaissance language or the use of poetic verse rather than because the play is “bad.” In this way students learn to appreciate literature regardless of personal preferences.

LITERARY CRITICISM SUMMARIES

Literary criticisms provide additional insight and development of themes discussed throughout the reading of *Dr. Faustus*. Students also benefit from reading criticisms because they will incorporate and cite them in literary research papers. Criticisms can be found in the Signet Edition of *Dr. Faustus*, in school libraries, and in online subscription services. So that students can illustrate their reading, comprehension, and synthesis of these criticisms, ask them to write short (one to three pages) responses that summarize the critic's main ideas. While students can describe their reactions to these criticisms, it is most useful to require summary alone, so that students understand that literary research is a multi-stepped process, and that literary dialogue can only happen effectively if readers first understand what the critic is saying.

A discussion of research strategies and source validity is helpful in order to discourage online searches of Internet work that has never been pre-published or vetted before an editorial board. Directly on the photocopied criticism, ask students to highlight main ideas and summarize paragraphs in the margin. This note-taking step discourages summaries that are simple translation and instead encourages comprehension of global concepts prior to writing the summary. Ask students to write a summary, which introduces the author, title, and focus of the article before presenting an explanation of the critic's main ideas. Along with the summary, students should include a works-cited entry that includes the criticism's original and reprint publication information. After summaries are submitted, ask students to present their critic's ideas to the class for discussion. When other students react or follow up with a similar or opposing criticism, a natural, student-led discussion often ensues.

THESIS BASEBALL

In this cooperative learning activity, divide students into groups of four or five to practice researching and composing a thesis. Assign each group one of the major themes that have been addressed throughout the reading of *Dr. Faustus*, such as fate versus freewill, the role of the fool, and dismemberment. In front of large sheets of paper posted around the room, groups meet at “home plate,” which is the paper pre-labeled with the name of their theme. Students brainstorm and write down all textual evidence and commentary they can think of to support the role of their theme in the play. When the teacher says, “switch bases,” students move to the next base and read what the

previous groups have written before adding their own commentary. The game continues until the teams have played all bases and return to their home plate. Next, ask each group to compose a thesis statement that attempts to encompass all commentary into a significant point, or thesis statement. These statements are shared with the class.

GROUP WRITING CONTEST

Utilizing the strengths of peer writers, groups of three or four compete to write the most effective introductory paragraph and outline for an essay on *Dr. Faustus*. Assign one topic to the entire class. Topic ideas can be found in the discussion topics above, or the theme list in the during-reading activities. Challenge each group to write an introductory paragraph (including thesis statement), the topic sentences for each of the body paragraphs, and an outline for the conclusion paragraph. The assessment criteria include original topic sentence, smooth presentation of ideas leading to thesis, analytical thesis statement, transitional topic sentences that relate to the thesis, and conclusions that draw significant points rather than restate the introduction. When the groups have completed their writing, photocopy the work and distribute it to the entire class without revealing group identities. Next, groups use the criteria to decide which is the most effective introductory paragraph. Groups should be challenged to choose based on the strength of the individual paragraph rather than the weakness of the others. Finally, poll each group for their decision in front of the class. Groups must defend their picks with specific evidence from the written work. In this way students take a closer look at the characteristics of a well-written introduction and its relation to the development of the essay as a whole.

REWRITES AND PEER-EDITING CIRCLES

Because the ending of *Dr. Faustus* has spurred controversy among critics over the ages, ask students to rewrite the ending of the play, making clear whether or not Faustus actually enters hell or is saved by the angels. Students can write in Marlowe's Elizabethan language, illustrating their comprehension of style. And because they choose the ending they believe Marlowe intended based on the evidence he included, students will also utilize their skills in research and analysis. To extend this assignment, provide students with a rubric prior to beginning to write the ending. The rubric indicates components that will be assessed, such as adherence to Elizabethan style, complexity of character and theme, editing, and effort. Upon completion of the scene, ask writers to form peer editing groups and grade two other classmates' scenes using the rubric. Editors should write helpful comments directly on their peers' work as well as on the rubric where appropriate, and discuss their observations with writers. In this way, students practice writing to specific audiences and for specific purposes. Later, ask writers to share their scenes with the rest of the class.

CREATIVE WRITING AND THE FAUSTIAN BARGAIN

In his introduction to the Signet Classics edition of *Dr. Faustus*, Sylvan Barnet defines the term "Faustian Bargain" as a reference to the belief "that we can remake reality to suit our desires." Ask students to think of a time they have been faced with such an appealing opportunity. Or, students can imagine such a situation. In either case, ask students to compose a short story or scene from a stage or screen play based on this specific Faustian Bargain.

MINI-LESSONS

Either individually or in partners, students can choose a *Dr. Faustus* topic that the class may have touched on, but did not exhaust. After researching the topic, the student becomes the class "expert" on this topic and is responsible for sharing it with the class. The teacher or students may choose to make this presentation a written report, oral presentation, or a digital slide show. An extension of this assignment would be to write a research paper.

Possible topics for extended research include:

1. The life and times of Christopher Marlowe
2. Elizabethan theater

3. Renaissance views towards magic, alchemy, astronomy, and related topics
4. Humanist Philosophy
5. The Great Chain of Being
6. The Changing Role of the Catholic Church in Medieval and Renaissance Europe
7. A minor historical character in the play, such as Helen of Troy, Alexander the Great, or Charles V

TIMELINE

Ask students to create a timeline depicting important events and figures in medieval and Renaissance Europe, with particular emphasis on church, government, science, and the arts. Then ask students to create and superimpose a timeline of Faustus' journey from bargain to death. For example, when Faustus challenges the authority of the Pope, students might align this scene with Martin Luther's posting of the 95 Theses. Discuss with students: what parallels do you see between Faustus' struggles and the conflict between medieval and Renaissance views on God, science, and the power of man?

DRAMATIC ANALYSES

In this activity, students pick a character in *Dr. Faustus* and analyze his/her role in the play prior to presenting the analysis dramatically. Students must develop a purpose for this characterization; in other words, they must develop a thesis that illustrates Marlowe's intent in developing the character they have selected. Ask students to follow this process:

Find between four and six excerpts from the play that demonstrate characterization. Excerpts can include direct quotations from the character himself, indirect quotations about the character, descriptions, actions, thoughts, and narration. Next, arrange these excerpts in a logical order that gradually assists the audience in understanding this character's motivation and personality. Then write transitional bridges that link the excerpts together, clarify the excerpt being interpreted, and analyze the passage for evidence of characterization and development of the thesis. Work on the presentation by developing character voices and methods of differentiating the quotations from the analytical bridges. Such separation can be illustrated through pauses and shifts in rate, tone, and facial expression. Finally, present the dramatic interpretation to the class.

DRAMATIC INTERPRETATION OF LITERATURE

In dramatic interpretation, students select a scene from the play involving two characters, such as a scene between Faustus and Mephistophilis, or between Faustus and the Horse-courser. If a short line or two from another character needs to be cut, students can do so, but they must not add any dialogue so as to be true to the text. (This activity differs from the dramatic analysis in that dramatic interpretation involves no written analysis, and it portrays a dialogue between two characters rather than a monologue or quotation from one character).

After familiarizing themselves with the selected scenes, ask students to write an introduction and to plan and practice two distinct character voices and facial expressions in preparation for a class performance. Because performers should look over their audience's heads rather than make direct eye contact, students should also plan two separate focal points. Remind students of the following performance guidelines:

1. Hold the script, bound in a non-descript notebook, at waist level as you "interpret" the scene.
2. Remain stationary below the waist and rely on facial and vocal expression, as well as limited gestures, to bring the scene to life.
3. Consider the characters' states of mind in the particular scene, and how it affects their delivery of the lines.

DUO INTERPRETATION OF LITERATURE

Duo interpretation is dramatic interpretation with two performers. Instead of one student taking on both characters, the two roles are divided. While the preparation is made easier because each student is responsible for only one voice, practice is necessary for the partners to align movements and timing.

ILLUSTRATED CLASSICS

In this activity, groups create and portray a living book cover for an illustrated edition of *Dr. Faustus*. In picking a quotation from the play and in portraying an illustration that depicts the quotation's meaning, students take on the role of the book seller or publishing house, who must decide how best to get across the point of the play to an audience who has not yet read it. Ask groups to follow this process:

1. Pick one quotation from *Dr. Faustus* that is particularly significant, one that seems to speak to one of Marlowe's major themes or intents, one that would make good sense on the cover of the play.
2. Write out the quotation on a long, narrow piece of paper, in large enough print to be seen from the back of the classroom.
3. Decide how to portray the quotation in a frozen tableau. Rather than presenting a scene from the play, create a picture that illustrates the quotation. For instance, the struggle between Faustus' good and bad angels might be portrayed as a tug of war, with Dr. Faustus in the middle. This activity requires you to illustrate comprehension and synthesis by turning your understanding into performance art.
4. In front of the class, arrange yourselves into the frozen tableau, and either hold or post their quotation so that it is part of the "book cover." Hold the scene for thirty seconds, so that the rest of the class can read and appreciate your "illustrated classic."

SLIDE SHOW

(This activity offers practice in sequencing as well as characterization and theme analysis, as students must decide which scenes, themes, and moods are the most significant to portray).

Ask students to create frozen tableaus, but this time they portray between five to ten actual *Dr. Faustus* scenes and put them in order. Groups should practice transitioning from scene to scene and assuming characters smoothly prior to presenting to the class.

CHARACTER DEBATE

An important consideration in *Dr. Faustus* is the topic of magic. Modern day students are bombarded with magician figures in literature, movies, television, and video gaming. An interesting method to explore this controversial topic is the character debate, which in the case of *Dr. Faustus*, sets two magicians on opposite sides of a resolution. For instance, Dr. Faustus might debate Harry Potter over a resolution that states: "Magic is an admirable art," or "Magicians should follow a prescribed set of ethics." For the debate to be complex and analytical, character studies should be completed first. For example, what are the similarities and differences between Faustus and Potter? What are their redeeming qualities? Do they have weaknesses? What good has been done by each? What is each magician's objective in performing his spells? What would be each one's criticism of the other? Why would these criticisms exist? Students might also be directed to examine the following prior to debating: Can magic ever be ethical? Can it be justified? Does magic pose a threat to spirituality? Why or why not? Teams can help prepare the two speakers, or multiple students can speak for each side. Debates can be informal discussions or formal arguments, cross-examinations, and rebuttals.

FILM CRITICISM

After watching an excerpt or the entirety of the 1968 *Dr. Faustus* film starring Richard Burton and Elizabeth Taylor, ask students to write a film critique discussing the cinematic choices of casting, characterization, special effects, and theme development. Critiques should include comparative discussion on watching the film versus reading the script and the effectiveness of those differences.

Ask students:

1. Describe the setting of the film version of *Dr. Faustus*. Where and when does it take place? Does the setting seem authentic? Why or why not? What specific direction and production choices add to the atmosphere? Discuss costuming and prop choices.
2. Discuss the use of special effects. Consider lighting, music, and sound. How do these elements add to your understanding of the play? What differences exist between the film's interpretation and your own while reading? Do these differences add to or change your analysis of Marlowe's work? Explain.
3. Discuss the production's casting. Do Burton and Taylor provide effective portrayals of Faustus and Helen of Troy? Why was this real-life couple cast? How might their off-screen relationship affect their on-screen performances? Consider the time period in which the film was produced.
4. What were the strengths of this film production? Use specific evidence from the film. Were there any weaknesses? If so, discuss specific issues.
5. What is your overall impression of this film? Would your impression be different had you not read the play first?

FILM CASTING

Ask students to consider what contemporary actor would best fit each role in *Dr. Faustus*. Students should think about physical appropriateness, but also ability to portray the key character traits that define the role. Students create a three-columned table: one column for characters, a second for the contemporary actors to be cast in these roles, and the third for justification. This activity challenges students to think about characterization and how it affects staging or production of literary works.

PLAYBILL

In this activity, students illustrate their comprehension of the play while connecting Marlowe's characterization, atmosphere, and plot to a contemporary setting. Independently, or in groups, have students create a modern playbill for *Dr. Faustus* complete with a cast of actors, a synopsis of scenes or acts, and a list of songs for orchestral accompaniment. If there is time, direct students to write advertisements and add photos of actors, directors, and producers. Playbills can be designed freehand or composed on a desktop publishing software program.

NEWSPAPER

Newspapers can be created by individuals or groups to illustrate connections among Renaissance culture, Marlowe's *Dr. Faustus*, and contemporary society. These projects can be designed freehand, created using desktop publishing software, or even published online with live Internet links, just like modern online newspapers. By developing sections, pages, and columns similar to today's newspapers but related to Renaissance Europe, students research and make connections to the worlds of Dr. Faustus and Christopher Marlowe. Sections may include:

1. Headlines
2. Living
3. Entertainment
4. Celebrity Gossip
5. Sports
6. Advice
7. Classifieds
8. Obits

CD INSERT

In this activity, students design a modern CD insert for the soundtrack of Christopher Marlowe's *Dr. Faustus*. Inserts include cover and other artwork, lyrics, and producer's notes. Songs can be classical or contemporary. The "producer's notes" are actually student analysis, explaining why each song fits a specific scene, theme, or mood from Marlowe's play, thereby justifying its selection. For extra credit, students can burn their own CDs and present them for class listening. Inserts are assessed on analysis, effort, and design.

EXTENDED READING

Christopher Marlowe's *Dr. Faustus* raises significant questions about the benefits of magic, the complexity of good and evil, and the nature of desire.

Ask students to read one short story, one play or novel, and watch one film that depicts the passage from innocence, through conflict, to redemption/condemnation as the protagonist is willing to pay the ultimate price for his ambitious aims. Students can make a comparison chart depicting the similarities and differences between the character and *Dr. Faustus*.

Students should also consider the following questions as they read/view:

1. What character traits depict the protagonist as a hero?
2. Does this character illustrate a moral code? If so, describe it.
3. What is the character's greatest desire?
4. What ultimate price is the protagonist willing to pay to reach his/her objective?
5. Detail the outcome of the hero's "bargain."
6. Does the protagonist regret his/her decision? How do you know?
7. Does the character learn a lesson as a result of his downfall? Describe this lesson.
8. Is the protagonist ultimately redeemed or condemned for his/her choices?

The following titles focus on themes of magic, good versus evil, ambition, and Faustian bargains, and are excellent for independent reading or literature circles where each group of students read a different work on the same theme.

Benét, Stephen Vincent. "The Devil and Daniel Webster." *The Devil and Daniel Webster and Other Writings*. New York: Penguin Classics, 1999.

Carroll, Lewis. *Alice's Adventures in Wonderland and Through the Looking Glass*. New York: Signet Classics, 2000.

Coelho, Paulo. *The Alchemist*. San Francisco: Harper, 1995.

The Devil Wears Prada. Dir. David Frankel. Fox, 2006.

Irving, Washington. "The Devil and Tom Walker." *Complete Tales of Washington Irving*. Da Capo Press, 1998.

Lewis, C.S. *The Lion, The Witch, and the Wardrobe*. New York: Harper Entertainment, 2005.
The Little Mermaid. Dirs. Ron Clements and John Musker. Disney, 1989.

Milton, John. *Paradise Lost*. New York: Signet Classics, 2001.

Pullman, Philip. *The Golden Compass*. New York: Knopf Books, 1996.

Rowling, J.K. *Harry Potter and the Sorcerer's Stone*. New York: Arthur A. Levine, 1998.

Shakespeare, William. *Macbeth*. New York: Signet Classics, 1998.

Star Wars: Episode III – Revenge of the Sith. Dir. George Lucas. LucasFilm, 2005.

Stevenson, Robert Louis. *Dr. Jekyll and Mr. Hyde*. New York: Signet Classics, 1994.

White, T.H. *The Once and Future King*. New York: Ace, 1996.

PROFESSIONAL RESOURCES

Halliwell, Stephen. *Aristotle's Poetics*. University of Chicago Press, 1998.

ABOUT THE AUTHOR OF THIS GUIDE

Laura Reis Mayer is a National Board Certified Teacher in Asheville, North Carolina, where she teaches junior and senior Honors English. She has a Master of Arts degree in English Composition and Rhetoric and a Bachelor of Arts degree in English Education. Formerly the copy editor of the *Journal of Health Occupations Education*, she has written several textbook reviews. She has facilitated at state and regional conferences on Senior Project, National Board Certification, and technology in the English classroom. Currently, she facilitates staff development and training of licensed personal, initially certified teachers, and National Board candidates.

ABOUT THE EDITORS OF THIS GUIDE

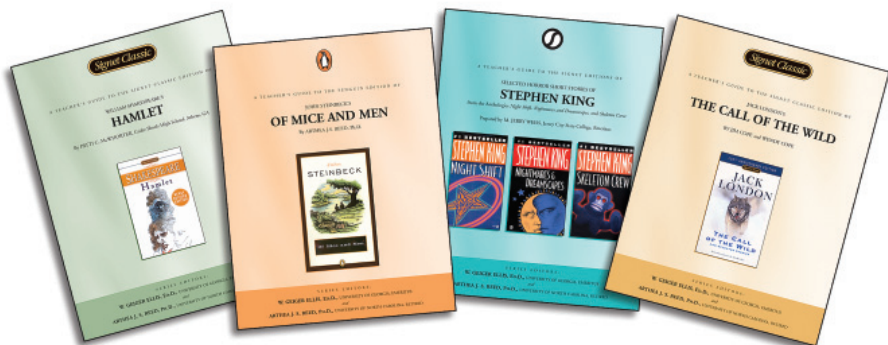
Jeanne M. McGlinn, Professor and chairperson in the Department of Education at the University of North Carolina at Asheville, teaches Children's and Adolescent Literature and directs the field experiences of 9-12 English licensure candidates. She is a Board member of NC English Teachers Association and the Children's Literature and Reading SIG of the IRA. She has written a critical book on the historical fiction of adolescent writer Ann Rinaldi for Scarecrow Press Young Adult Writers series and numerous articles on methods of teaching and educational research.

W. Geiger Ellis, Professor Emeritus, University of Georgia, received his A.B. and M.Ed. degrees from the University of North Carolina (Chapel Hill) and his Ed.D. from the University of Virginia. His teaching focused on adolescent literature, having introduced the first courses on the subject at both the University of Virginia and the University of Georgia. He developed and edited *The ALAN Review*.

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