



Set Text Guide: Dr Faustus

AS and A Level Drama and Theatre

Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre (9DR0)

Pearson Edexcel Level 3 Advanced Subsidiary GCE in
Drama and Theatre (9DR0)

GCE Drama 2017: Dr Faustus

Contents

Summary	3
Characters	8
Social, cultural and historical background	10
Themes	11
Resources	12
Practical exploration activities	13

Summary

Prologue

The chorus begins by introducing Faustus. He tells how Faustus was born to a lowly family in Germany. He left home and was educated at a famous university: Wittenberg, where he became a doctor of divinity. He has become interested in black magic, as his academic studies have become too easy for him.

The prologue warns the audience that Faustus will cause his own downfall. Significantly, Faustus is not a king or a great leader, as was often the case for protagonists in classical drama; his greatness comes through his own studies. The chorus ends the prologue by telling us that Faustus is seated in his study.

Act One

Scene One

Our first encounter with Faustus sees him deliver a long soliloquy. He is pondering what is his most preferred type of learning. For each topic he considers, he picks up a book and quotes a famous author of that field.

First, he considers analytics and logic. He concludes that though he is very good at debating himself, he does not need this as it is not enough of a challenge to him.

Secondly, he picks up a book on medicine. Though with medicine one can achieve wondrous cures, he has already achieved doctorhood yet this hasn't elevated him to greatness.

Next, he turns his attention to the law. He dismisses this as too petty.

He picks up a book on divinity, but he doesn't like the fact that religion teaches that we all must ultimately die.

Finally, he turns his attention to magic, which he coos over. He sets his mind to studying this, as he believes it will make him a mighty god.

He calls in Wagner, his servant, who he asks to fetch Valdes and Cornelius, his friends. He wishes to learn the art of magic from them.

After Wagner is gone on his errand, Faustus is visited by two angels: good and evil. They can be seen as the two sides of his conscience. The good angel urges him to read the scriptures instead of magic, while the evil one encourages him to pursue the black arts. They disappear, and Faustus is left contemplating the power magic will give him.

Valdes and Cornelius arrive. Faustus tells them that he has given up all other learning for the pursuit of magic. They tell him what great powers he will possess and agree to teach him. They instruct him on the books he must read. He invites them to dine with him, and they exit.

Scene Two

Two scholars arrive looking for Faustus. They are wondering why they haven't seen him in the schools. Wagner informs them that he is meeting with Cornelius and Valdes, which pains the scholars, as they understand these two are infamous for their dealings in black magic, an art which they view as damned. They fear that Faustus will not be reclaimed.

Scene Three

Faustus enters, preparing to conjure. He stands in a magic circle of words and signs, and he chants in Latin, summoning Mephistopheles. (To help the actor playing Faustus with the pronunciation of the Latin text, there is a good example in the 1967 Richard Burton film, around 17 minutes in.)

Mephistopheles enters, dressed as the devil. Faustus commands him away to change his shape, as he finds his appearance too ugly. Mephistopheles returns, this time dressed as a friar. Faustus charges him to wait upon him while he lives. Mephistopheles explains that he is a servant to Lucifer, and therefore cannot do so without Lucifer's bidding. Mephistopheles has come here of his own accord, having heard Faustus deny God, and is hoping to capture his soul. Faustus asks him about Lucifer, and learns that all the devils were once angels who rebelled against God and were banished to hell. Faustus questions how he is on earth when he is damned to hell, and Mephistopheles explains that he is always in hell, as he is deprived the knowledge of God. This should serve as a warning to Faustus, but he seems oblivious the pitfalls of a pact with the devil.

Faustus offers his soul to Mephistopheles, in exchange for 24 years of servitude. Mephistopheles departs to offer the deal to Lucifer, his master, leaving Faustus excited and pleased with the deal.

Scene Four

Wagner is talking with Robin, who acts as a clown, and tries to convince him to be his servant. Wagner hands him some French coins, which Robin has no use for. Wagner threatens to call up devils, which Robin scoffs at. However, Wagner has also learnt some magical skills, and when the devils appear, Robin runs up and down crying and agrees to be Wagner's servant. He promises to teach his new servant magic, including how to turn himself into an animal. He insists that he be called Master Wagner. This scene provides comic relief to the previous scene. There is a contrast between Faustus' desire to use magic for power and Robin's wanting to use it to turn into an animal.

Act Two

Scene One

Faustus is debating whether he has made the right decision in selling his soul. He is confronted again with the good and evil angels, who represent his mind pulling in different directions. The evil angel wins the battle for his desire, convincing him that it will be worth it for the wealth he will acquire.

Faustus summons Mephistopheles again, who informs him that Lucifer has accepted his offer of exchanging his soul for 24 years of Mephistopheles' service. Faustus asks what Lucifer wants with his soul, to which Mephistopheles replies to 'enlarge his kingdom'.

Faustus stabs his arm to sign the contract in blood. However, as he goes to write, the blood congeals, making it impossible. While Mephistopheles goes to fetch fire in order to dissolve the blood, Faustus again doubts his decision, wondering whether his blood is unwilling for him to sign the deed. Mephistopheles returns and his blood runs again, prompting him to sign. After, he sees that he has 'Homo, fuge' (Latin for 'O Man, flee') written on his arm, which causes more doubt in him. Seeing this, Mephistopheles summons devils who dress Faustus in crowns and rich clothes. This proves enough persuasion for Faustus to give him the scroll, and his soul.

Once the formalities are done, Faustus asks his new servant where hell is. Mephistopheles explains that it is located everywhere.

Faustus requests a wife, to which Mephistopheles offers up a devil dressed as a woman. Faustus rejects this proposition. Mephistopheles gives him a book of magic and instructs him to read it carefully.

Scene Two

Robin enters, having stolen one of Faustus' magic books. Rafe, his friend, enters asking that he come and help him with a job his wife has given him. Robin tells his friend of all the wonders he can perform with magic. He promises he can let him have his way with the kitchen maid, which is enough to persuade him to be party to the magic art. This is another comedic scene in which a character is tempted into the dark arts by the rich rewards they promise.

Scene Three

Faustus enters, telling Mephistopheles that he is having doubts when he thinks of heaven. The good and evil angels appear, the good telling him to repent and the evil not. Faustus continues to quiz Mephistopheles on the nature of heaven. He then asks who made the world. Mephistopheles will not answer this. We see Faustus becoming wracked with regret. He finally cries the name of Christ, and at this, Lucifer and Beelzebub join them.

Faustus presumes they have come to fetch his soul. They tell him that they have come to tell him that he injures them with his talk of Christ. Faustus apologises, and vows never to look on heaven again.

Lucifer explains that he will show Faustus all the seven deadly sins, and he calls them in. Each sin delivers a short speech for Faustus. This show delights him, and he even asks to see hell. Lucifer agrees, and says he will send for him at midnight. Before leaving, he gives Faustus another book, which will enable him to change into whatever shape he wishes.

Act Three

Chorus

Wagner has a short chorus scene alone, in which he describes how Faustus rode a chariot from the top of Mount Olympus to learn the secrets of astronomy. He is now travelling to Rome to see the Pope. Here we see that initially, Faustus uses his powers in a grand fashion, in order to further his learning.

Scene One

Faustus is in Rome, telling Mephistopheles of all his worldly travels. Mephistopheles informs him that they are in the Pope's privy chamber. Rome is having a day of feasting to celebrate the Pope's victories. Faustus and Mephistopheles agree to use their powers to play tricks on the Pope. Mephistopheles casts a spell on Faustus to make him invisible.

The Pope enters the banquet. Faustus toys with the Pope, making him imagine he has heard things, and snatching his crockery from him at the last. They cause a great commotion, as the diners believe there is a ghost in the room. They call for friars to sing a dirge to cast off the unwanted spirits. The tricksters beat the friars and set off fireworks amongst them. This is a very funny scene, where we see Faustus exploiting his power against one of earth's most powerful men.

Scene Two

Robin and Rafe enter, having stolen a silver goblet from a tavern. They are pursued by the vintner (wine-maker) who demands they return the goblet. The two thieves toy with him. Robin calls forth Mephistopheles, which terrifies the vintner, who flees.

Mephistopheles is angry to have been summoned for such a trifling matter. He exits, to rejoin Faustus, who is now in Turkey.

Act Four

Chorus

The chorus explains that Faustus has returned home to Germany from his travels, where he has gained fame thanks to the knowledge he has accrued. The German emperor, Carolus the Fifth, has heard of Faustus, and has invited him to join him at his palace for a feast.

Scene One

The scene opens with the Emperor addressing Faustus, asking for proof of his magic. Faustus agrees to do whatever the Emperor wishes, which in the first instance is to conjure Alexander the Great and his lover. Faustus explains that he can create spirits resembling them. A knight in the court scoffs at this and doubts that Faustus can perform such a feat, stating that his magic is as true as it is that Diana turned him into a stag. Faustus sends Mephistopheles away, and he shortly returns with spirits in the shapes of Alexander the Great and his lover. The Emperor is amazed. Faustus asks that he sends for the doubting knight, who returns with a pair of antlers on his head. He begs to have these removed. Faustus is reluctant to do so, but the Emperor entreats him, and so he has Mephistopheles remove them at last. The Emperor bids him farewell, and promises him a bounteous reward.

Faustus is approached by a horse-courser (or horse dealer) who makes an offer to buy his horse. Faustus agrees to a good price, but warns him not to ride the horse into water. Once left alone, Faustus begins to contemplate his pact with Lucifer and how his time is running out. He falls asleep.

The horse-courser returns, soaking wet and crying. He complains that he rode the horse into water and it vanished and turned into a pile of straw, almost drowning him. He asks Mephistopheles to speak with his master. Mephistopheles refuses and tells him to come another time. However, he shouts in Faustus' ear to wake him, and as he tugs at his leg, it comes away from his body. Faustus wakes up screaming, and the horse-courser runs away. At this, Faustus' leg is restored and he revels in the prank he has paid to rob the man of 40 dollars.

Wagner arrives, informing his master that the Duke of Vanholt requests his company. Faustus calls him an honourable gentleman, and leaves to see him. Here we see that Faustus has continued his downward spiral. Where at first he was flying a chariot to the stars and meeting the Pope, now he is playing tricks on horse-courser and meeting with lower-level noblemen.

Scene Two

At his court, the Duke of Vanholt is impressed by Faustus' magic. Faustus asks why the Duchess does not seem as pleased. She asks if he can conjure her some ripe grapes. He sends Mephistopheles away to perform this easy feat. He returns with delicious grapes and they are delighted. The Duke promise Faustus a reward.

Act Five

Scene One

Wagner enters alone again, and says he thinks Faustus is close to death, as he has given to him all his worldly things. However, he marks that Faustus' behaviour is not that of a dying man, as he is banqueting with scholars. Wagner exits as Faustus enters with the scholars. The first asks whether he can conjure Helen of Troy, said to be the most beautiful woman who ever lived. Faustus obliges, and Helen herself crosses the stage. The scholars are enraptured and leave delighted, blessing Faustus.

An old man enters and pleads with Faustus to repent. This devastates Faustus, and Mephistopheles hands him a dagger. Again, the old man appeals to him, and this time persuades him to ask God for mercy.

The old man leaves, and Mephistopheles curses Faustus as a traitor for having repented. Immediately, Faustus revolts and asks for forgiveness from Lucifer. He is now caught between the two to such an extent that his actions change almost on a word. He asks Mephistopheles to punish the old man for having turned him against the devil. He then asks if he can see Helen again. She enters, and makes a grand speech to her, kissing her as he does so. The old man returns while he soliloquises. All leave the stage except the old man, who is then flanked by devils looking to punish him. He is not afraid, however,

GCE Drama 2016: Dr Faustus

as he believes his faith in God will protect him from the fires of hell. This serves as a reminder that such protection will not be afforded to Faustus.

Scene Two

Faustus enters with the scholars, and he tells them of the deal he made with Lucifer. They are horrified as he tells them of the extent to which his sins go. They urge him to call on God's mercy. They vow to pray for him, and he tells them he doubts to make the night through and will be in hell by morning.

The clock strikes eleven, and Faustus knows he has only one hour left to live. The time passes quickly – as he calls on Lucifer to spare him, the clock strikes again for half past. He asks that God may end his pain quickly, and that he might reduce his sentence in hell to a thousand years or even a hundred thousand years rather than eternity. The clock finally strikes twelve, and thunder is heard. Devils arrive and take him away as he cries out for help. His final plea is that he will burn his books: his studies have been his life's work, and at the last he renounces even this.

Epilogue

The final chorus warns the audience that having seen Faustus' demise, they should only wonder at unlawful things, and not practise them.

Characters

Faustus

The protagonist and tragic hero. He is a brilliant German scholar and doctor who is obsessed with the quest for more knowledge. We join him at a moment when he feels he has gained all the knowledge he can by earthly means. He makes a pact with the devil to exchange his soul for super powers for 24 years. Initially, he uses these powers for grand learning, but increasingly he goes on a downward spiral until he is reduced to using them to play practical jokes. He constantly battles with his conscience, in the form of two angels, about whether to repent or not. This indecision right until the last is what makes him a tragic hero. Ultimately, he dies, losing his soul and being taken by devils to hell.

Mephistopheles

The devil summoned by Faustus, who mediates the deal between him and Lucifer, thereby becoming Faustus' servant for the 24 years. He is a fascinatingly complex character, as although his aims are openly to capture Faustus' soul, he also tells him of the horrors of hell and warns him not to make the deal. He has a sad view on how the devils have been banished from God and heaven, and is forever pained to be in damnation. We see in him what lies in store for Faustus.

Chorus

A character who provides the narrative, helping to show the passing of time (the play spans 24 years). The chorus would have been played by a single actor, though there is nothing to stop a production from using multiple actors to play the role – Wagner delivers a speech at the beginning of Act Three as the chorus.

Good and evil angels

Manifestations of Faustus' conscience. The good angel tries to dissuade him from immersing himself in the dark arts, and the evil angel draws him towards them.

Lucifer

The ruler of hell, and ultimately Faustus' master.

Wagner

Faustus' earthly servant. He uses his master's books to perform magic on a small scale.

Robin

A clown character whose scenes provide comic relief to the tragic action. He and Rafe learn basic magic; their simple trickery seems petty at first, but eventually Faustus is reduced to their level.

Rafe

Robin's friend. He is an ostler, who looks after the horses of people staying at inns.

Old man

A figure who appears in the final scene only, urging Faustus to repent. He may be considered a manifestation of Faustus' conscience, just as the angels earlier.

Valdes & Cornelius

Two friends of Faustus who teach him the basics of magic.

Horse-courser

A poor and lowly horse trader, who buys a horse from Faustus which turns to straw when he rides it into the water.

The scholars

Faustus' colleagues at the university. They are his friends, and are devastated to learn of the pact he has made at the end.

The Pope

The head of the Catholic church. The play was written and performed in Protestant England, so Faustus' mockery of him would have been comedic. He also serves as a reminder of the religion and divinity that Faustus has rejected.

Emperor Charles V

The most powerful king in Europe. Faustus visits his court and performs grand tricks.

Knight

A knight who questions Faustus' abilities and so is punished by being given the antlers of a stag.

Duke of Vanholt

A German nobleman who Faustus visits. He demonstrates where Faustus' downward spiral has taken him: from the most powerful man in the church, to a simple nobleman.

Social, cultural and historical background

Christopher Marlowe was born in Canterbury in 1564, the same year as William Shakespeare. He was an actor, poet, and playwright during the reign of Queen Elizabeth I. He studied at Cambridge University. The education afforded to him would usually have led to a life as a clergyman, but he decided against it.

He was a controversial figure, and Cambridge University at one point even withheld his degree, suspecting him of having converted to Catholicism – forbidden in Protestant England at the time. There is a theory that he worked as a spy for the monarch, as Queen Elizabeth's council stepped in to defend him, stating that he had 'done her majesty god service'.

After graduating, he left Cambridge for London, where his life was fraught with scandal and controversy. He went on to produce seven plays, *Dr Faustus* being one of his most famous and successful works. He was a pioneer of the use of blank verse, or iambic pentameter, which most of *Dr Faustus* is written in.

In 1593 he was arrested after being accused of heresy. Shortly after his release on probation, he was stabbed in the head and killed in a tavern brawl. After his death, the rumours about his controversial beliefs were rife, though no evidence has emerged to support the allegations.

Probably written around 1592, a year before Marlowe's death, *Dr Faustus* is one of his most famous plays. It was not published until a decade after his death, and therefore there is debate about the true version, with A and B versions of the text; this version is the A text. Some of the scenes, specifically those featuring Robin and Rafe, are so different from the rest of the text that they are thought to have been written by another writer.

The concept of selling your soul to the devil for knowledge was a well-known tale in Christian folklore. It was an idea that had become attached to Johannes Faustus, an astrologer who had lived in Germany around a century earlier. As with many playwrights at the time, the story is lifted from other sources, in the case most likely an anonymous German work called *Historia von D. Iohan Fausten*, written around five years previously.

It was made into a long and famous poem by the German romantic writer Johann Wolfgang von Goethe in the nineteenth century, *Faust*. There are also operatic versions by Charles Gounod and Arrigo Boito, as well as a symphony by Hector Berlioz.

The phrase 'Faustian bargain' has made its way into the English lexicon, meaning a deal with short-term gains but long-term losses.

Themes

Heaven and hell

Faustus is caught between the two for the 24 years of the play. He knows that by making the deal with Lucifer he forgoes the eternal bliss of heaven. Hell also fascinates him, and initially he underestimates it, asking Mephistopheles where hell is and whether he can show it to him. It is a Christian play, and this theme is the ultimate threat that drives the narrative, as Faustus hurtles towards damnation and Hell.

Sin

Faustus knowingly sins, as he favours the rich rewards sin brings. Though his intentions are, at first, to better his own knowledge through magic, he is eventually lowered to the level of swindling a poor horse-courser who has a family to support. In a way, sin becomes second nature to Faustus. The good angel begs him to repent his sins, as do the scholars and the old man.

Knowledge

Faustus is an academic, and it is his thirst for knowledge that ultimately leads him down the dark path to damnation. The first thing he does when he acquires his supreme powers is to fly in a chariot to chart the stars and study astronomy. Though knowledge is his driving force at first, fame and power take over.

Power

The phrase 'knowledge is power' is very appropriate here. Once Faustus has acquired all the knowledge he can, power begins to ravage him. He meets one of the most powerful people in the world, the Pope, and ridicules him by playing practical jokes on him. From this point the places he visits and the people he uses his magic on become less and less powerful, until he is reduced to a weak man dying and facing an eternity in hell.

Magic & the supernatural

The supernatural runs throughout the play; from the encounters with the devils, to the angels who try to persuade Faustus, to the magic he performs to entertain and to trick people.

Resources

Recommended edition

Dr Faustus by Christopher Marlowe

It is advisable to use the Edexcel version of the script, which can be downloaded free of charge from the Drama section of the website.

Further reading

Bloom, Harold. *Christopher Marlowe*. (New York: Chelsea House, 1986.)

Farnham, Willard. *Twentieth-Century Interpretations of Doctor Faustus*. (Englewood Cliffs, New Jersey: Prentice-Hall, 1969.)

Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. (Chicago: University of Chicago Press, 1980.)

Maclure, Millar (ed.) *Marlowe: The Critical Heritage*. (Boston: Routledge, 1979.)

Marlowe, Christopher. *Doctor Faustus*. Ed. Sylvan Barnet. (New York: Signet, 2001.)

Sales, Roger. *Christopher Marlowe*. (New York: St. Martin's Press, 1991.)

Tydeman, William. *Doctor Faustus: Text and Performance*. (Basingstoke, England: Macmillan, 1984.)

Online resources

<https://www.rsc.org.uk/shakespeares-contemporaries/past-productions/doctor-faustus>

<https://www.theguardian.com/stage/2016/apr/26/doctor-faustus-review-kit-harington-duke-of-yorks-theatre-game-of-thrones>

Useful soundtracks to use in the classroom

<https://www.youtube.com/watch?v=tIQWjSIsDf8>

<https://www.youtube.com/watch?v=vd1XL9-IBpY>

https://www.youtube.com/watch?v=l4NG_NSXflw

<https://www.youtube.com/watch?v=AuAQAJhT6Sk>

Practical exploration activities

Actors

The following exercises are designed to help theatre makers practically explore some of the key characters, themes and ideas that are central to *Dr Faustus*. Some of the exercises may help actors to consider how key roles might be communicated and realised from 'page to stage'.

Off-text improvisation is a useful explorative technique to consider the 'before and after' life of the play. You might explore moments from the play that are alluded to but are not seen, for example:

- Faustus when he receives his first degree from the university
- Mephistopheles before he is damned to hell
- Faustus charting the stars in his chariot
- The scholars discussing Faustus the morning after his death
- Wagner, Robin and Rafe at Faustus' funeral.

Hot-seating is a valuable and exciting method to develop characterisation. It helps actors to 'flesh out' their understanding of the characters. Using their imagination and the information provided in the given circumstances will allow actors to consider the voice, attitude and physicality of the character they are exploring.

A more theatrical way to explore hot-seating might be to combine it with an off-text improvisation. For example, following on from the examples above, after we have watched a scene play out, we could immediately interview the character and ask them probing questions to discover thoughts the actor may not have considered.

Exploring accent and dialect can also help actors to consider character choices. Though the play is set in Germany, obviously, it was written in English, so do not feel that the actors must perform with German accents. This is of course a valid option, but more important for the audience might be how accent and dialect inform the characters. How has an eternity of damnation to hell affected the dialect and speech of Mephistopheles?

Non-verbal communication is often a highly effective way to explore character, subtext, tension and silence. How does each character behave in moments of silence? For example, you might see how different characters behave when they are on their own. How does this differ, if it does, from how they behave when they are with other characters?

Key scene work / alternative viewpoints

Another useful exercise to consider involves **staging and rehearsing a key scene with a particular focus** then trying it in an alternative style. For example, the actors might explore status in conjunction with the director. The director calls out numbers from 1 to 20 for the actors in the space: 1 is the lowest status, that of a slug, if you will; 20 is the highest status, the king, perhaps. By playing this game we can begin to discover how bodies in space can signify status, and this might give us a good indication of how to stage certain pivotal moments in the play, where status plays a crucial role. This is particularly useful for exploring the power that Faustus' magic gives him. The Pope may normally have a status of 20, but Faustus is able to humble him with the tricks he plays on him. As Faustus spirals downwards, the status of those he seeks to impress decreases. It would be a useful exercise to try as a company to attribute a status to each character in the play. These can change as the action progresses. What might the graph of Faustus' status as the play develops look like?

Designers

The following exercises and ideas are designed to help theatre makers explore some of the opportunities, themes and ideas that are central to *Dr Faustus*. Some of the suggestions may help designers to consider how key aspects of the play might be communicated and realised and from 'page to stage'.

It might be useful to **set up a production meeting and pitch** for your student designers, as this will help them to consider the play as a whole and root their practical ideas in aims and intentions. Remember that audience impact is key, and that setting up small groups of potential theatre makers might help students to consider the text in a holistic way. For example, a group could consist of a set, costume, sound and lighting designer; smaller groups simply take on more than one area of responsibility. It is important that each designer questions the aims and intentions of the others, so that each member of the production team is able to think in a holistic and collaborative way. The design 'pitch' could then be offered to the teacher (producer). This is a useful discussion exercise that also lends itself to research, images and presentations. It can work at the start of a scheme of work to initiate ideas/contextualise themes and key moments, or at the end of a scheme of work as a way of ensuring all aspects of production are considered. It would also make an excellent 'active' revision session in time for the exam. TIP – each member of the production team should justify their ideas with key moments from the play.

Creating a model box of a potential set design is a useful exercise and can be as simple or as elaborate as required. It is often useful for students to see how each scene will be played in a potential space, and by creating a model box they will be able to refer more easily to their ideas in a specific space. *Dr Faustus* takes place in numerous locations, and Faustus even travels around the world, so there is plenty of scope for creativity here. It may be useful to have a versatile set where scenes can be changed smoothly from a university in Germany, to Rome, to a tavern.

Exploring different music and sound effects for key scenes is another effective way of considering how design can play an important role in the development of a key idea or theme. When developing a sound design, don't just think in terms of music. A soundscape could be built for the whole play from a simple starting point. For example, what might a sound effect from hell be, that could accompany Mephistopheles every time he appears?

How can lighting help to create shadow and suspense? Have a **look at previous productions and lighting designs** to see how other theatre makers have used lighting to create impact. If you don't have access to lighting, you might want to consider the effect of torches or candles. (Safety first!) Again, the play is set in numerous places: how might the light change the space, both literally in terms of the time of day, but also metaphorically as the climax of the play approaches? Could heaven and hell be a useful starting stimulus for thinking about the lighting design?

Another useful exercise that helps to build the world of the play and develop ideas for performance is **sourcing and designing potential costumes**. Research is key, and will help students who are initially daunted about the thought of 'designing'. They don't have to be great artists to create great designs. The main thing is that they approach the design of the production in a holistic way. Is their costume design expressionistic, representational, or more naturalistic? What is their aim and intention? Does their costume design root the production and performance in a particular time period or style? How might costume help us to distinguish devils and angels from mortals? Does Faustus' dress change as the 24 years of the play progress?

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