



Pearson
Edexcel

GCSE (9–1) Drama

Prescribed Text Guide

Twelfth Night, William
Shakespeare

Issue 3 – August 2021 update





Contents

Summary	3
Characters.....	8
Context.....	10
Themes	11
Resources	12
Practical activities.....	13



Prescribed edition for Component 3:

Twelfth Night, William Shakespeare – ISBN:9780582365780 (New Longman Shakespeare).

Summary

One of Shakespeare's most famous romantic comedies, *Twelfth Night* has used the classic conventions of cross-dressing, love triangles and mistaken identity to make audiences laugh for nearly 400 years. The play is filled with deception and confusion; each character at some point is unable to understand what is going on. There are two main plot strands: the love triangle between Olivia, 'Cesario'/Viola and Orsino and the relationship between Malvolio and the other characters. The increasing confusion leads to comic consequences, which are resolved only when both twins are together and Viola reveals her true identity, resulting in a happy ending for (almost) everyone.

NOTE: For clarity, this synopsis refers to Viola as Cesario whenever she is in disguise as him

Act One

Scene 1

A room in the Duke's Palace

The Duke asks his musicians to play music to feed his hunger for the Countess Olivia. We learn that as her father died a year ago, and her brother has just recently died, she is in mourning and wishes to stay inside for seven years to mourn.

Scene 2

The Sea Coast

Viola, the Captain and some sailors are washed ashore in Illyria after a shipwreck. Their ship split and Viola fears her twin brother, Sebastian, has drowned. She learns from the Captain that the Duke Orsino rules this land, and that he seeks the love of Olivia. On hearing that Olivia has closed herself indoors, Viola says she would like to serve such a lady, though the Captain advises her otherwise, therefore she decides to disguise herself as a man and look to serve the Duke.

Scene 3

A Room in Olivia's House

Maria, a gentlewoman of Olivia's, warns Sir Toby, Olivia's uncle, that his niece is becoming angry at his drinking and rude behaviour. They then discuss the foolish Sir Andrew Aguecheek, whom Sir Toby has invited to the house as a suitor to Olivia. Sir Andrew arrives, and is clearly a fool, outwitted in a joust of wits by Maria on arrival.



Scene 4

A room in the Duke's palace

Viola enters the Duke's company dressed in her guise as 'Cesario'. She seems to be doing well in her role, as the Duke instructs her to take his message of love to Olivia. However, it appears that Viola has fallen for the Duke herself. This sets in motion a classic Shakespearean love triangle, with mistaken identity and cross dressing at the heart of the comedy.

Scene 5

A room in Olivia's house

Maria warns Feste, the fool or jester, that he is in trouble for staying away from the house. Olivia arrives and confronts Feste. They engage in a battle of wits and are clearly fond of one another. Malvolio is unimpressed by Feste, though Olivia defends him. Maria reports that there is a young man at the gate who wishes to see Olivia and that Sir Toby is holding him off. At this, Olivia demands that someone take Sir Toby away from him, embarrassed that he will likely be drunk. He shortly enters and is drunk. They leave and Olivia is left with Malvolio, who describes the young visitor to her. She agrees to see him. Viola, as Cesario, enters and confidently addresses Olivia. The Countess is taken with young Cesario and sends Maria away in order to be alone with him. Olivia says that she cannot return the love of the Duke. Cesario explains what he would do if he loved Olivia, which causes Olivia to begin falling in love with Cesario. Cesario leaves disappointed, but Olivia sends Malvolio off with a message that she will see him again.

Act Two

Scene 1

The Sea coast

We see that Sebastian, Viola's twin brother, is alive and has been saved by a sea Captain, Antonio, who offers to be his servant. Sebastian wants to be alone to grieve for the assumed loss of his sister. Antonio has enemies in the court of Duke Orsino, though when Sebastian leaves for there, he bravely follows, such is his loyalty to the man he has just saved.

Scene 2

A street

Malvolio catches up with Cesario and tries to return a ring to him, a ring which Cesario definitely didn't leave with Olivia. Malvolio warns that Olivia will not marry the Duke and throws the ring on the floor as he exits. Left alone, Viola realises that Olivia must have fallen in love with Cesario.



Scene 3

A room in Olivia's house

Sir Toby and Sir Andrew are up late drinking. They are shortly joined by Feste, who sings a song about how love should be enjoyed in the present. They are being very loud, and though Maria initially comes to quieten them down, she is eventually sucked into their revelry too. Malvolio is awoken by the noise and confronts them angrily, informing Sir Toby that Olivia wishes for him to improve his behaviour or he must leave the house. He scorns Maria before going to bed. Maria conjures a plan to exact revenge upon him. She will write a love letter to Malvolio in Olivia's handwriting.

Scene 4

A room in the Duke's Palace

The Duke sends for Feste to sing him a song to cure his heartache. He talks with Cesario about love. The dramatic irony here is that the audience should begin to see that Viola is in love with the Duke, who in turn is in love with Olivia, who is in love with Cesario (Viola). A perfect love triangle which drives the comedy. The Duke claims that no woman could have a love as strong as his, to which Viola describes her own love for him, unbeknownst to the Duke. The scene ends with the Duke sending Cesario back to Olivia.

Scene 5

Olivia's garden

Fabian, a member of Olivia's household, who also wants revenge on Malvolio joins Sir Toby and Sir Andrew in the garden. They hide behind a hedge as Maria strategically places the fake love letter for Malvolio to find. They comically spy on him fantasising about being Count Malvolio. He finds the letter and reads aloud, puzzling out Maria's cleverly constructed riddles and finding meanings which relate to himself. The letter instructs him to behave like a great man, rather than just a steward and to wear yellow stockings. We later learn that Olivia hates the colour yellow. He has fallen for it hook, line and sinker, and when he leaves, the conspirators fall about with joy and lavish praise on Maria for succeeding.

Act Three

Scene 1

Olivia's Garden

Cesario arrives at Olivia's and engages in a spar of wits with Feste. Feste is very aware of his status but pushes the boundaries of this with his intellect and sharp wit. Though he may be considered to be speaking above his station at times, he is sure to use titles such as 'sir' in order to remain subservient. There is a good status exercise that might be explored in relation to this in the *Practical Exploration Activities* on page 12. Olivia enters and asks to be alone with Cesario, telling him that she no longer wants to hear word of the Duke and declaring her love for him. Cesario replies that he will never give his heart to any woman.



Scene 2

A room in Olivia's house

Sir Andrew declares that he is leaving, scorned by Olivia's disinterest, but is persuaded to stay by Sir Toby and Fabian. They tell him that Olivia has shown more interest in Cesario in order to spur him on. Sir Andrew goes to write his challenge to Cesario, leaving Sir Toby and Fabian to enjoy their joke. Maria enters and tells them that Malvolio has fallen completely for the letter and is even wearing yellow stockings.

Scene 3

A street

Antonio has caught up with Sebastian, who acknowledges his love for him and thanks him for his loyalty. Sebastian wishes to do some sight-seeing but must go alone as Antonio is a wanted man in Illyria. Antonio gives him his purse to buy some trinkets for himself. They arrange to meet later.

Scene 4

Olivia's Garden

Malvolio greets Olivia, smiling and wearing yellow stockings. Olivia is perplexed by his manner as he quotes from the letter. She presumes him mad and asks Maria to see to him. Once left alone, he twists Olivia's words and interprets them as confirmation of her love for him. Maria enters with Sir Toby and Fabian and they treat him as a madman. When he leaves, they agree to continue treating him this way. Sir Andrew enters with his written challenge to Cesario. It is badly written, but Sir Toby and Fabian pretend to the contrary. They tell him they will deliver it for him, but when he leaves they agree to instead tell Cesario of the challenge themselves, in a ploy to make the two dualists terrified of each other. They leave as Olivia enters declaring her love for Cesario. She exits and Sir Toby and Fabian re-enter. The speed with which characters are entering and exiting can be very comedic, as the farcical nature of the situation gathers momentum. Sir Toby and Fabian tell Sir Andrew and Cesario respectively how dangerous the other is. Eventually, the two reluctantly begin to fight. At which point Antonio enters, and assuming Cesario to be Sebastian, draws his sword to help. Sir Toby draws his sword against Antonio, but as he does the Duke's officers arrive and arrest Antonio. Antonio requests his money back from 'Sebastian', though of course Cesario has no idea what he is talking about. Antonio is dismayed at this apparent betrayal. Having heard Antonio say 'Sebastian', Viola begins to hope that her brother may be alive. Having seen that Cesario is in fact a coward, Sir Andrew follows after him to '*beat him*'.

Act Four

Scene 1

The street before Olivia's house

Feste mistakes Sebastian for Cesario, then when Sir Andrew makes the same mistake, he strikes him. A fight ensues, and as Sir Toby restrains Sebastian, Olivia enters and sends Sir Toby away. Thinking Sebastian to be her love, she invites him back to the house. He assumes he is dreaming but is more than happy to go along with it.



Scene 2

A room in Olivia's house

Feste disguises himself as Sir Topas the curate (a type of parson) and begins to torment Malvolio, who is imprisoned in a dark room. He makes him believe he is mad by claiming that the room is well lit. Sir Toby begins to feel guilt and urges Feste to speak to him in his own voice and end the torment. Hearing Feste sing in his own voice, Malvolio asks for a pen so that he can write to Olivia. Feste pretends that Sir Topas has returned, playing both parts simultaneously, and eventually agrees to help.

Scene 3

Olivia's garden

Sebastian cannot believe his luck and has to convince himself that he has not gone mad. He wishes he had Antonio to advise him and wonders what may have happened to him. Olivia enters with a priest and asks him to marry her. Sebastian agrees.

Act Five

Scene 1

The street before Olivia's house

The final act takes place across one long scene, in which all the mistaken identities come to a head. This allows for the pace and rhythm not to be broken, which aids the comedy. The Duke arrives looking for Olivia. Antonio is brought in by the officers and the Duke recognises him as an old enemy. Cesario points him out as the man who took his side during the duel. Olivia enters and rejects the Duke, who realises she loves Cesario and threatens to kill his 'man'. Olivia announces that he is her husband, though Cesario denies it. The priest confirms they are married, not noticing any difference in Cesario and Sebastian. Sir Andrew enters with a head wound, claiming it was caused by Cesario. Sir Toby enters, also sporting a head wound. Finally, Sebastian enters apologising to Sir Toby, and the twins are in the same place at the same time at last. They cannot believe they are both alive and confirm each other's identity by their shared knowledge of their father's mole. The Duke realises Cesario to be Viola and that she loves him. Viola tells that her maid's clothes are with the sea captain, who Malvolio has imprisoned. Feste reads Malvolio's letter in a madman's voice, much to the chagrin of Olivia, who asks Fabian to finish the letter. The Duke, now knowing her true identity, proposes to Viola. Malvolio is brought in and shows Olivia the love letter. She explains that he has been tricked. Fabian explains all. Malvolio leaves, vowing revenge. The play ends with a final song from Feste, which is very philosophical, and tells of the different stages of a man's life.



Characters

Viola

The play's protagonist. She disguises herself as Cesario, a young man, for most of the play, and falls in love with the Duke.

Orsino

The Duke, who spends the majority of the play chasing the affection of Olivia, only to fall in love with Viola when he discovers who she is at the end.

Olivia

Wealthy and beautiful, she is courted by the Duke and Sir Andrew, though falls for Cesario. She marries Sebastian, thinking him to be Cesario, though ends the play seemingly happy.

Sebastian

Viola's twin brother. He marries Olivia more by luck than anything else.

Malvolio

Olivia's steward. He is very self-righteous and socially driven.

Feste

The fool. He possesses wits above his station and could be said to be the wisest character in the play.

Sir Toby

Olivia's drunken uncle. A trickster, he is often playing practical jokes.

Maria

Olivia's gentlewoman. She is smart and gets the better of Malvolio.

Sir Andrew Aguecheek

A suitor to Olivia, he thinks himself to be brave, but is actually a fool.

**Antonio**

A sea captain who rescues Sebastian and falls in love with him, becoming fiercely loyal to him.

Fabian

A member of Olivia's household who joins in with the trickery, both against Malvolio and in pitting Cesario and Sir Andrew against each other.



Context to *Twelfth Night*

The original performance took place at the Middle Temple Hall, London in February 1602.

Students are required to refer to the context **in which the text was created and first performed** as part of their response to sub-question (b)(i). This could be the social, political, context and/or the context to the **first performance**. Contextual information relating to this may also be covered in sub-question b(ii) and (c). The following contextual information may be of support to students when preparing for this question.

Shakespeare wrote this play towards the middle of his career, around 1601. It is considered one of his best comedies. Many believe 'Twelfth Night' to be a reference to Epiphany: the twelfth night of Christmas or the 6th January which was marked with raucous celebrations where the traditional Master/Servant relationships were often reversed. In Shakespeare's time this celebration represented a day in which everything was turned upside down, much like the world of the play.

At the beginning of the 17th century, society began to question the class system and religious ideals. This led to the rise in strict religious groups, such as the Puritans, who despised theatre, seeing it as sinful. They were constantly attempting to close the theatres. This group is parodied in *Twelfth Night* through the character of Malvolio and the original audience would have recognised this and enjoyed seeing him mocked and tricked on stage.

Gender identity was very different at the time of first performance however, the notion of gender is cleverly explored and exploited *Twelfth Night*. The female protagonist (Viola) disguises herself as a man (Cesario), for reasons of personal safety, as a woman alone in a strange land would have needed a man's protection to be accepted within society or another. At the time that the play was written all actors were men, as women were not permitted to perform in the theatre. Therefore, in the first performance Viola would have been played by a male actor, playing a woman, who is pretending to be a man. The recent National Theatre production played further with this idea of gender identity by casting 'Malvolia' as female character, although still one who falls in love with Olivia

The play is often performed and has been since its first appearance appealing to different generations' appreciations of the confusion arising from mistaken identity. The first performance at Middle Temple Hall took place on a small scale 'end on' stage, with bare boards and minimal scenery or stage furniture to create the different locations within the play. This minimalist approach was therefore dependent on dialogue/ voices of actors to use Shakespeare's dialogue and the imaginations of the audience in creating location and atmosphere, although as one of a minority of Shakespeare's plays first performed at an indoor venue, candles may have been used to support the audience's imaginations at work.



Themes in *Twelfth Night*

One of the play's main themes, driving the comedy, is identity and mistaken identity. It is not just the Duke who mistakes Viola for Cesario, but as she looks like her twin brother Sebastian when she is dressed as a man, many of the characters are often confused as to who she is.

Another major theme is Love. Essentially the play is a 'romcom' of the day. As is often the case with Shakespeare's comedies, the conclusion of the play sees characters paired off. However, there is also confusion about the nature of love and desire, as Olivia, Orsino and Malvolio at some point in the play, believe themselves in love with those who do not return their love. Arguably Shakespeare suggests that the fraternal love that connects siblings such as Viola and Sebastian) and the loyalty of friends and servants, for example Antonio and Maria, is far more reliable than any romantic love.

The idea of madness runs through the play, often overlapping with love. Olivia wonders if her love for Cesario is driving her mad, while Duke Orsino describes the hallucinations created by a person believing themselves in love. Similarly, the trick played on Malvolio by Maria, Sir Toby, and Fabian convinces the court that he has lost his mind.

Gender and sexual identity are also central themes within the play. Viola's disguise deceiving Olivia into falling in love with her, is a trigger for much of the comedy within the play. It also suggests that the differences between men and woman and heterosexual and homosexual are fluid and ambiguous. There is a sense for the audience that gender is something created by how characters behave with gender-switches making sexual identity unstable and changeable. For instance, it could be argued that Olivia seems attracted to feminine side of Cesario Orsino falls in love with the masculine aspect to Viola.



Resources for *Twelfth Night*

There are a wealth of resources available on the Pearson Edexcel website and these are being added to and updated regularly. These resources, including the [Sample Assessment Materials](#), and [specimen paper and mark scheme](#), are free to download.

There are also helpful annotations, plot summary notes and contextual information available throughout the prescribed edition as well as a helpful section containing activities and further information.

Further Reading

1599: A Year in the Life of William Shakespeare, James Shapiro ISBN: 9780571214815

1606: William Shakespeare and the Year of Lear, James Shapiro ISBN: 9780571235780

Online resources

[Review of the NT production from 2017](#)

[A range of resources](#) from the NT production including interviews with the cast and production images

This from The Globe website and [offers information about original practice](#) in *Twelfth Night*.

A [Youtube excerpt](#) of the original practice performance at The Globe.

[National Theatre: Twelfth Night](#) playlist exploring themes from the play, supporting the 2017 NT version.

[Review of the Globe 2012 production](#) which revisited the 2002 version.

[Background information](#) on the play from The British Library.

Soundtracks that may be useful when exploring *Twelfth Night*:

Shaun Davey: *Twelfth Night*: film score

Depending on the setting of the production, music can reflect the chosen time period or act as a counterpoint to it – anything from Philip Glass to Tchaikovsky to Pharrell Williams' 'Happy' might provide background and/or punctuation music.

YouTube is a useful resource and teachers and students may find theatrical versions of the play useful, some full length, while others are extracts. These can be used to suggest ideas for staging and the ways in which the characters can be portrayed. Past production/rehearsal photos can also be found online, and these may offer ideas for performers, directors and designers.

Numerous performances of the play are available digitally and on DVD including the 2017 version directed by Simon Stephens and starring Tamsin Greig.



Practical activities to help prepare for Component 3

The following suggested exercises may help students practically explore some of the key characters, themes and ideas that are central to *Twelfth Night*, and to have some practical experience of bringing the text to life.

Students must respond to the text as performers, directors and designers, so practical experience of all of these roles will be useful. However, the questions are grouped into two areas:

- activities for performers and for directors of performers
- activities for designers and for directors of production elements.

1. Performers and Directors of Performers: Questions (a)(i), (a)(ii) and (b)(ii)

There are a number of performance elements which will come up across these three questions:

- vocal skills/voice
- physical skills/movement
- non-verbal communication
- stage space and stage directions.

Best practice would therefore be to ensure that all students have an understanding of each performance element and how it could be used to enhance the play in performance, as well as a grasp of how to use these elements as a performer and as a director.

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 we don't explicitly see. For example:

- Viola and Sebastian onboard the boat before it sinks
- Olivia and Sebastian alone after the play now they are married
- Malvolio after the play plotting his revenge.

Past 10 seconds – in this activity, take the characters back in time in stages: 10 seconds before the start of the events of the play, then 10 minutes, then 10 hours. Then take them forward again to show how the established events of the play unfold when the presence of the inspector staying in the inn is revealed.

This kind of activity might be particularly useful as students are first exploring the play.

Hot-seating is a valuable and exciting method to develop characterisation and to explore motive/ objective. It would also help students to consider the journey of the character in the context of the complete text. This would work well to develop understanding of improvisation work early on in the process but would also be an excellent practical revision technique for students.



A more theatrical way of exploring hot-seating might be to combine this exercise with an off-text improvisation. For example, considering other events which have taken place before the play begins, such as the death Olivia's brother and Orsino's attempts to court her; devise work around this in order to develop an understanding of the way these two characters feel before they meet Viola/ Cesario.

Exploring voice and vocal skills such as volume, pitch, tone, pace, pause, emphasis, accent and dialect can also help performers and directors of performers to consider character choices. How might vocal choices help the audience understand where characters come from? How might they show an understanding of the character at that moment within the play? It is not clear exactly where Illyria is, but we do know that Viola and Sebastian are strangers, shipwrecked in Ilyria, so they might have different accents from the other characters.

Still image and mime are often highly effective in exploring the use of physical skills and non-verbal communication and the use of space. Students could be given the opportunity to look at relationships and emotions within a given moment from the text by creating either a short sequence of mime or a series of still images. Using facial expression, movement, gesture, posture and their proxemics (or position within the performance space) will enhance their understanding of how these characters might be feeling at this moment, or what they might want to achieve.

There are numerous opportunities within the text to explore physical reactions and non-verbal communication to exploit comedy, for example Viola attempting to portray Cesario's masculinity and the prim disapproval of Malvolio for Sir Toby and Sir Andrew.

Following practical activities, evaluating the ways in which performance skills have been used and asking students to offer reasons for their performance choices verbally after sharing work, will also help students become more confident with the relevant vocabulary.

Staging and rehearsing a key scene with a particular focus is also a helpful activity for students. This focus might be the kind of statement to be found in question (b)(ii) for example, 'Olivia shows compassion'. Assigning the role of director to one student within each the group and asking the director to verbally justify or give reasons for the choices made when staging the scene, similarly, will help all students to grasp the role of the director and to feel more confident about responding on paper to question (b)(ii).

Once students are more confident in working as a director, or with a student director, further explorative activities might be useful.

For example, exploring the use of proxemics and stage space with the director. The director assigns roles and gives each character a double who feeds lines to the performer, allowing the performers to move around the space without needing to hold a script. The director gives clear suggestions for the use of space and movement to the performers. This could also be applied to vocal and/ or physical skills.

2. Designers and Directors of Production Elements: Questions (b)(i) and (c)

There are six production/ design elements which will come up across these two questions:

- staging
- set
- props and stage furniture
- costume
- lighting
- sound.

Three of these will be possible options on each question with all 6 appearing on the paper each year. Best practice would therefore be to ensure that all students have an understanding of each production/ design element and how it could be used to enhance the play in performance. A grasp of how the differences in approaching these elements as a director and as a director will also be valuable.

It might be useful to set up a production meeting and pitch for your students. In this model, for example, a small group of five could consist of a director, set, costume, sound and lighting designers. The director then asks important questions to each member of the production team in order to develop a creative concept for a production of the play and then sells a potential 'theatrical' pitch to the teacher (producer or 'dragon' in order to secure funding).

The teacher should support students by ensuring that the students all have a good understanding of the text and of appropriate performance styles for this text. Each member of each production team must justify their ideas by referring to key moments from the play. This is a useful discussion exercise that also lends itself to research, images and presentations. It would also make an excellent 'active' revision session in time for the written examination.

The play was first performed in 1602 and set at the time of that first performance, although students may adapt the setting/time period as preferred. Any such choice must be justified with a clear sense of why the time period was chosen; students may well choose the original time period just as in the first performance. Designers/ directors will also need to think about how their chosen performance style will be supported through design and about how design elements will be used to time passing and the increase in tension throughout the play.

Creating a model box or stage plan 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 or episode will be played in a potential space, and to choose a specific stage. By creating this visually they will be able to refer more easily to their ideas when writing about set, stage furniture or staging in particular. Twelfth Night takes place in the fictional place of Illyria, which gives a designer a wide scope for the styles and visual themes of this place.

The first performance was originally staged in Middle Temple Hall, end on, with a minimal set, but students may choose to change the staging and approach to set, for example, using set and stage furniture items to locate the action in a specific time and place.



Exploring different music and sound effects for key moments is another effective way of considering how sound design can play an important role in the development of a key idea of theme. There are a number of sound cues within the text already and these could be created live or using recorded sound. Similarly, there are opportunities for music and sound to be used to create atmosphere and/ or location, for example, consider the sounds of Olivia's garden when Malvolio declares himself to Olivia as Maria, Sir Toby and Sir Andrew spy on them. How could the comedy of this scene be enhanced by the use of sound? What theatrical impact is created when you explore the use of different sound effects at different volumes? Does music or sound effects underscore key speeches, for example – Duke Orsino's opening speech? How will the music built into the text such as Feste's song be communicated?

If you have access to different lighting effects, it might be useful to explore key moments in different lighting states. There are a number of lighting changes and effects within the play text, and these could be created using colour, intensity and specific lighting effects such as gobos and spotlights. Although the play is set primarily in one location, the lighting state in your interpretation does not have to remain the same, considering more abstract lighting at moments during the play. Different kinds of lamp could be used to create shadows/suspense and to emphasise key themes.

If you don't have access to lighting, you might want to consider the effect of torches. There are computer programmes available that will help you to create a virtual set and lighting grid for a production of the play. Students could also have a look at previous productions and lighting designs to see how other theatre makers have used lighting to create impact.

Another useful exercise that helps to build the world of the play and develop ideas for performance is designing potential costumes and props. 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. Students could be asked to link their intentions verbally with the initial production, as they will need to do in question (b)(i), either because they are adopting a similar approach or because they are developing different ideas. Costume designers will need to think about how both the chosen time period, the performance style and characterisation/status will be supported through the style of the costume for each character.

While the majority of these activities will result in informal sharing within the class, using the set text as the basis for more formal performance work is also worth considering. *Twelfth Night* is a prohibited text for Component 2. However, students might complete a mock performance from text in year 10 using extracts from their prescribed text. This will not only support performance and design skills; it will also help students to become confident with staging extracts from the play for an audience.