

Name:

(First name *and* surname - CAPITAL LETTERS please)

Current school:



St Paul's School

FOUNDED 1509

16+ Entry Examination

SAMPLE PAPER

Theatre Studies

45 Minutes

Instructions to Candidates:

- Please answer on lined paper
- Write your full name and current school at the top of each new sheet.
- Answer both questions and you should divide your time equally between both questions.

- Read the attached scene from *Rhinoceros* by Eugene Ionesco (written in 1959) and answer the following questions. You should divide your time equally between both questions.
 - **Context:** *Rhinoceros* is a classic of absurdist theatre in which the people of a small French town all gradually turn into rhinoceroses. Some try to resist the mass metamorphosis but in the end, only one man – Berenger – is left. This is the final scene of the play and takes place in Berenger’s apartment.
1. Explain how an actor performing Berenger **OR** Daisy could use their performance skills to communicate the character to the audience in this extract, giving reasons for your ideas. In your answer refer to both vocal and physical skills. [20 marks]
 2. Explain how this extract could be designed. In your answer refer to:
 - Your chosen stage shape and the position of the audience
 - Set (including use of colour)
 - Lighting and sound [20 marks]

BERENGER: Daisy, you're not to talk like that!

[Daisy looks all around at the rhinoceros heads visible through the windows, the landing door, and now starting to appear along the footlights.]

DAISY: Those are the true people. They look happy. They're content to be what they are. They don't look insane. They look very natural.

BERENGER *[clasping his hands and looking desperately]*: We're the ones who are right, Daisy, I assure you.

DAISY: That's so presumptuous!

BERENGER: You know I'm right.

DAISY: There's no absolute right. It's the world that's right – not you and me.

BERENGER: I *am* right, Daisy. And the proof is that you understand me when I speak.

DAISY: What does that prove?

BERENGER: The proof is that I love you as much as it's possible for a man to love a woman.

DAISY: Funny sort of argument!

BERENGER: I don't understand you any longer, Daisy. You don't know what you're saying. I'm talking about love Our love...

DAISY: I feel ashamed of what you call love – it's morbid, it's a male weakness. And female, too. It just doesn't compare with the passion and energy of these creatures around us.

BERENGER: Energy! You want energy? I can give you energy! *[He slaps her face.]*

DAISY: I don't believe this... *[She sinks into the armchair.]*

BERENGER: Forgive me, darling, please forgive me! *[He tries to embrace her, she evades him.]* Forgive me, I didn't mean it. I don't know what came over me, losing control like that!

DAISY: You've run out of arguments, that's why.

BERENGER: In the space of a few minutes we've gone through twenty-five years of married life.

DAISY *[she rises, goes to Berenger, puts her arms round his neck]:* My darling, I'll help you to resist – to the very end.

BERENGER: Are you capable of it?

DAISY: You can trust me.

[The rhinoceros noises have become melodious.]

Listen, they're singing!

BERENGER: They're not singing, they're roaring.

DAISY: They're singing.

BERENGER: They're roaring, I tell you.

DAISY: You're mad, they're singing.

BERENGER: They're disgusting!

DAISY: Don't say horrible things about them. It's upsetting.

BERENGER: I'm sorry. We won't quarrel on their account.

DAISY: They're like gods.

BERENGER: That's absurd, Daisy; look at them!

DAISY: Don't be jealous, my dear.

[She goes to Berenger again and tries to embrace him. This time it is BERENGER who frees himself.]

BERENGER: I can see we'll never agree on this. Let's not talk about it.

DAISY: Don't be nasty.

BERENGER: Then stop being stupid!

DAISY *[to BERENGER, who turns his back on her. He looks at himself in the mirror]:* I can't see how we can live together now.

[As BERENGER continues to examine himself in the mirror she goes quietly to the door, saying]

He's not nice any more, he just isn't very nice. *[She goes out.]*

BERENGER *[still looking at himself in the mirror]:* Men aren't so bad-looking, you know. And I'm not even particularly handsome! Daisy! *[He turns round.]* Daisy! Daisy! You can't do this to me!

[He looks at all the rhinoceroses surrounding him through the windows and along the front of the stage.]

They're the good-looking ones, you know. They are. I wish I was like them! I wish I had horns! A smooth brow is so ugly. *[He looks at the palm of his hands.]* My hands are soft – why won't they get rough! *[He takes his coat off, undoes his shirt to look at his chest in the mirror.]* I can't stand this white, hairy body. I'd love to have a hard skin in that wonderful grey-green – a skin that looks good naked without hair! *[He listens to the trumpeting.]* Their song is beautiful, mesmerising. *[He tries to imitate them.]* Ahh, Ahh, Brr! No, that's not it! Louder! Ahh, Ahh, Brr! It's no good. It's too late. I will never be a rhinoceros now, never! I'm past changing. I wish I could but I can't, I just can't. I can't stand the sight of me. I'm disgusting! *[He suddenly snaps out of it.]* To hell with it. I'll take on the whole world. Get me my gun! Get me my gun!! I'll take on the world. I'll take on the whole wide world! I'm the last human left, and I'm staying that way. I'm not giving in!

END OF PAPER