

OI/2009/52 E, I, II

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ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka
52 | E | I, II
Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2009 දෙසැම්බර්
கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2009 டிசெம்பர்
General Certificate of Education (Ord. Level) Examination, December 2009

චාප හා රංග කලාව I, II
நாடகமும் அரங்கியலும் I, II
Drama and Theatre I, II

පැය තුනයි
முன்று மணித்தியாலம்
Three hours

Drama and Theatre I

Note: (i) Answer all questions.

(ii) In each of the questions 1 to 40, pick one of the alternatives (1), (2), (3), (4) which you consider is correct or most appropriate.

(iii) Mark a cross (X) on the number corresponding to your choice in the answer sheet provided.

(iv) Further instructions are given on the back of the answer sheet. Follow them carefully.

(v) Attach the answer script of Paper I to that of Paper II and hand over.

- Read the following extract and answer the questions No. 1 to 5.

"The only reason we came to Australia instead of England is because we couldn't get entry there, and we could make double the money here."

- These words are taken from the play,

(1) The Long Day's Task.	(2) The Human Voice.
(3) Let's Give Them Curry.	(4) The Almsgiving.
- These words are spoken by

(1) Ranjini Perera.	(2) Violet Perera.	(3) Hector Perera.	(4) Cedric Perera.
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- These words are spoken to

(1) Ranjini Perera.	(2) Violet Perera.	(3) Hector Perera.	(4) Cedric Perera.
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- The speaker prefers

(1) England to Australia and Sri Lanka.	(2) Australia to England.
(3) Australia to England and Sri Lanka.	(4) Australia to Sri Lanka and United States.
- The speaker left Sri Lanka mainly because

(1) he liked Australian culture more than Sri Lankan.
(2) he thought British culture was superior to Sri Lankan culture.
(3) he felt he could earn more in Britain.
(4) he felt he could earn more in Australia.

- Read the following extract and answer the questions No. 6 to 10.

"We cut her adrift when we brought her to Australia, but she's found new moorings, and I won't allow her to be cut adrift a second time."

- These words are spoken by

(1) Violet Perera.	(2) Ranjini Perera.	(3) Cedric Perera.	(4) Hector Perera.
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- These words are spoken to

(1) Violet Perera.	(2) Ranjini Perera.	(3) Cedric Perera.	(4) Hector Perera.
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- 'Her' in this speech refers to

(1) Violet Perera.	(2) Ranjini Perera.	(3) Michelle Perera.	(4) Suranganie Perera.
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- "Found new moorings" means that

(1) the character has found a job.	(2) the character has found a boy friend.
(3) the character is going on sea journey.	(4) the character has fitted into a new society.
- The speaker is

(1) harsh.	(2) determined.	(3) tough.	(4) rude.
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[See page two]

● Choose the **incorrect** statement in questions No 11 to 13.

11. (1) Bernard Shaw declared: no conflict, no drama.
(2) There can be character conflict.
(3) Drama without conflict spotlights the given situation.
(4) There can be society-character conflict.
12. (1) There can be elements of Conventional drama in Realistic drama.
(2) Conventional drama has only features of Conventional drama.
(3) Conventional drama depends on perennial conventions.
(4) Soliloquies are a characteristic of Conventional drama.
13. (1) A good play can be produced from a good script.
(2) A good play can be produced from a bad script.
(3) A bad play can be produced from a bad script.
(4) A bad play can be produced from a good script.

● Choose the **correct** or **best** answer.

14. Impersonation means
(1) playing a part. (2) assuming a role.
(3) the imitation of a character. (4) creating a scene.
15. Drama basically is
(1) an elitist art. (2) a collective art. (3) a living art. (4) an ancient art.
16. Absurd drama refers to
(1) a depiction of reality. (2) meaningless drama.
(3) a projection of life as meaningless. (4) the vision of the playwright.
17. Make-up helps
(1) to identify character. (2) to make the actors/actresses attractive.
(3) to sharpen expression. (4) to distinguish the dramatic mode.
18. Choreography should be employed
(1) for background effects. (2) as an ornament in production.
(3) to underline meaning visually. (4) for balance.
19. There cannot be a dramatic performance without
(1) a script. (2) an actor/actress. (3) a director. (4) a stage.
20. The main task of an actor/actress is to
(1) speak clearly. (2) indicate character.
(3) move with grace. (4) appeal to the audience.
21. Words spoken by a character reflecting his/her thoughts are characterised as
(1) asides. (2) monologues. (3) soliloquies. (4) self-talks.
22. The chief characteristic of tragedy is
(1) the use of the chorus. (2) the downfall of the protagonist.
(3) to create sadness in the audience. (4) to project unrealities.
23. All performances of folk plays and folk ceremonies take place
(1) in the morning. (2) in the afternoon.
(3) in the evening. (4) at night.
24. The place where *Sokari* is performance is
(1) a stage. (2) a platform. (3) a threshing floor. (4) a playhouse.
25. The most famous actress of the Minerva Troupe was
(1) Lakshmi Bhai. (2) G.B.S. Rani. (3) Rukmani Devi. (4) Iranganie Serasinghe.
26. A play written by Lucien de Zoysa is
(1) The Sigirian king. (2) Fire and Storm Wind.
(3) The Red Dragon. (4) A Wife or Two.

27. Rama and Sita was a play written by
 (1) E.M.W. Joseph. (2) Gamini Gunawardena.
 (3) V. Ariyaratnan. (4) C.H. Gunasekara.
28. The main feature of an opera is
 (1) dancing. (2) acting. (3) gesturing. (4) singing.
29. An important Sinhala play of the 1950s is
 (1) *Sinhabahu*. (2) *Kelani Palama*.
 (3) *Harima Badu Hayak* (4) *Guttilla*.
30. The two masks shown here are
 (1) A Sanni B Kolam
 (2) A Kolam B Sanni
 (3) A and B Sanni
 (4) A and B Kolam



A



B

31. The origins of Nadagama can be traced to
 (1) Burma. (2) Thailand. (3) India (4) Cambodia.
32. In producing *Maname*, Ediriwira Sarachchandra obtained assistance regarding traditional nadagama from
 (1) Siri Gunasinghe. (2) Ampe Gunasinghe Gurunnanse.
 (3) Gunadasa Amarasekara (4) Vasantha Kumara.
33. Sokari is
 (1) a fertility ritual. (2) masked entertainment.
 (3) an exorcistic ceremony. (4) bawdy comedy.
34. The effect of a performance lasts because of
 (1) the commitment of the director and the actors. (2) the cooperation of the support staff.
 (3) the appreciation of the audience. (4) the quality of the plot.

● Using the following grid, answer questions No. 35 to 40.

Title of original play	Author of original play	Name of translation	Director of local production in Sinhala
The Good Woman of Setzuan	A	B	C
D	E	Jana Hatura	F

35. The name that should be mentioned in the box A is
 (1) Anton Chekov. (2) Bertolt Brecht. (3) Garsia Lorca (4) Dario Fo.
36. The translation that should be mentioned in the box B is
 (1) *Hela Nagga Dong Putta*. (2) *Mudhu Puttu*.
 (3) *Harima Badu Hayak*. (4) *Hitha Hoda Ammandi*.
37. The name that should be mentioned in the box C is
 (1) Sunanda Mahendra. (2) Dhamma Jagoda.
 (3) Sugathapala de Silva (4) Jayalath Manaratna.
38. The name of the play that should be mentioned in the box D is
 (1) *An Enemy of the People*. (2) *The Elder Statesman*.
 (3) *The Dragon*. (4) *The Father*.
39. The name that should be mentioned in the box E is
 (1) Maxim Gorki. (2) Henrik Ibsen.
 (3) August Strindberg. (4) Bernard Shaw.
40. The name that should be mentioned in the box F is
 (1) Vijitha Gunaratna. (2) Bandula Jayawardhana.
 (3) Sunanda Mahendra. (4) Bandula Vithanage.

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 கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2009 டிசெம்பர்
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Drama and Theatre II

* Answer question 1 and four others.

1. Read the following dialogue and answer the questions below.
 - A. I've no ammunition, What use are cartridges in battle? I always carry chocolate instead; and I finished the last cake of that hours ago.
 - B. Chocolate! Do you stuff your pockets with sweets - like a schoolboy - even in the field.
 - (i) Identify character A. (01 mark)
 - (ii) Identify character B. (01 mark)
 - (iii) Where did this dialogue take place? (02 marks)
 - (iv) What light do these words throw on character A? (04 marks)
 - (v) What light do these words throw on character B? (04 marks)
2.
 - (i) Name the only play written in English by Ediriwira Sarachchandra. (02 marks)
 - (ii) Name five Sinhala plays translated into English. (05 marks)
 - (iii) Name the translators of these plays. (05 marks)
3.
 - (i) Name the leading producer of plays in English in the 1930s and 1940s. (02 marks)
 - (ii) Name four plays produced by him. (04 marks)
 - (iii) Name the only play he adapted for Ceylon (Sri Lanka). (02 marks)
 - (iv) Name the two originals of this adaptation. (04 marks)
4.
 - (i) Who is the main person responsible for bringing a play onto the contemporary stage? (02 marks)
 - (ii) Name two persons who assist him. (04 marks)
 - (iii) Outline the steps by which a chosen script is finally staged. (06 marks)
5.
 - (i) Name two acting techniques. (04 marks)
 - (ii) Describe these two techniques. (08 marks)
6.
 - (i) Describe the advent of 'Nurti' to Sri Lanka. (04 marks)
 - (ii) Describe the distinctive features of 'Nurti'. (08 marks)
7.
 - (i) Describe briefly the historical vein in Sri Lankan drama in English. (06 marks)
 - (ii) Outline the range of Reggie Siriwardena's plays. (06 marks)

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