

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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52 E I, II

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2021(2022)
கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2021(2022)
General Certificate of Education (Ord. Level) Examination, 2021(2022)

නාට්‍ය හා රංග කලාව (ඉංග්‍රීසි) I, II
நாடகமும் அரங்கியலும் (ஆங்கிலம்) I, II
Drama and Theatre (English) I, II

පැය තුනයි
மூன்று மணித்தியாலம்
Three hours

අමතර කියවීම් කාලය - මිනිත්තු 10 යි
மேலதிக வாசிப்பு நேரம் - 10 நிமிடங்கள்
Additional Reading Time - 10 minutes



Use additional reading time to go through the question paper, select the questions and decide on the questions that you give priority in answering.

Drama and Theatre I

Instructions:

- * Answer *all* questions.
- * In each of the questions 1 to 40, pick one of the alternatives (1), (2), (3), (4) which is *correct or most appropriate*.
- * Mark a cross (X) on the number corresponding to your choice in the given answer sheet.
- * Further instructions are given on the back of the answer sheet. Follow them carefully.

1. Drama basically is a form of art that is
(1) elitist. (2) collaborative. (3) living. (4) ancient.
2. The most important factor in play production is
(1) physical representation. (2) stage lighting.
(3) costumes. (4) verbal expression.
3. Guru Hamy is the husband of
(1) Hinnihamy. (2) Sokari. (3) Engalina. (4) Selestina.
4. Guru Hamy hails from
(1) Bengal. (2) Kerala. (3) Tamil Nadu. (4) Uttar Pradesh.
5. The Sokari narration is a myth about
(1) pregnancy. (2) childbirth. (3) sight-seeing. (4) migration.
6. Sokari, perhaps, hails from
(1) Gujerat. (2) Bengal. (3) Kerala. (4) Karnataka.
7. Choreography should be used
(1) for background effects. (2) to underline meaning.
(3) as an ornament. (4) as a diversion.
8. Usually, the hero of a tragedy is
(1) tough. (2) handsome. (3) impressive. (4) sensitive.
9. The pioneer who helped in starting the tradition of local playwrights writing original plays in English and having these performed by locals, was
(1) Lucien de Zoysa. (2) Gamini Gunawardena.
(3) Dick Dias. (4) H.C.N. de Lanerolle.
10. The historical strain in Sri Lankan drama in English was begun by
(1) V. Ariyaratnan. (2) H. Sri Nissanka.
(3) Lucien de Zoysa. (4) E.F.C. Ludowyk.

11. The first Sri Lankan historical play in English was
 (1) The Sigiriya King. (2) Christopher Columbus.
 (3) Our Lanka. (4) Fortress in the Sky.
12. The pioneer in using Sri Lankan English as a medium for serious imaginative literature was
 (1) Ernest Macintyre. (2) Gamini Gunawardena.
 (3) E.M.W. Joseph. (4) E.F.C. Ludowyk.
13. The **Tomiya** series of plays reflects happenings around us which are
 (1) social. (2) political. (3) cultural. (4) topical.
14. The main attraction of plays performed by the Parsi dramatic companies in early 20th century Sri Lanka was the
 (1) acting. (2) stagecraft. (3) music. (4) sound effects.
15. The picture is from an ever-popular theatrical production. Identify the play.
 (1) **Jasaya and Lenchina.**
 (2) **The Gajaman story.**
 (3) **Nari Bena.**
 (4) **Madura Jawanika.**
- 
16. The picture is from a recently performed play. Identify the play.
 (1) **Oedipus.**
 (2) **Trojan Women.**
 (3) **Dhawala Bheeshana.**
 (4) **Ves Muhunu Galawanna.**
- 
17. The recently performed **Sakunthalya** is a play by
 (1) Kalidasa. (2) Bhasa. (3) Dandin. (4) Sri Harsha.
18. The pioneer and most notable exponent of street drama in Sri Lanka was
 (1) Jerome de Silva. (2) Gamini Hattotuwegama.
 (3) Ernest Macintyre. (4) Haig Karunaratne.
19. A dramatic performance is impossible without a/an
 (1) director. (2) script. (3) prompter. (4) actor/actress.
20. Music should be used
 (1) for background effects. (2) as a diversion.
 (3) as an interlude. (4) to underline meaning.
21. Raasagoola Chaudaribhoy is the male lead in the play
 (1) **A Somewhat Mad and Grotesque Comedy.**
 (2) **The Education of Miss Asia.**
 (3) **The Loneliness of the Short-Distance Traveller.**
 (4) **The President of the O.B.A.**
22. The character of Dionysius Sumanasekera is the creation of
 (1) E.M.W. Joseph. (2) Lucien de Zoysa.
 (3) H.C.N. de Lanerolle. (4) Dick Dias.
23. The author of the first original play in English written and published by a Sri Lankan, was
 (1) H.C.N. de Lanerolle. (2) E.M.W. Joseph.
 (3) C.H. Gunasekera. (4) Gamini Gunawardena.
24. Identify the folk play that could be termed 'folk opera'.
 (1) *Thovil* (2) *Kolam* (3) *Sokari* (4) *Nadagama*

25. The 1940s play, **Kali's Daughter** was written by
 (1) Dick Dias. (2) V. Ariyaratnam.
 (3) H. Sri Nissanka. (4) Lucien de Zoysa.
26. Andrew Lloyd Weber is famous as a composer of
 (1) ballets. (2) operas. (3) musicals. (4) revues.
27. **A Death at an Antique Shop** is a notable recent play by
 (1) Asoka Handagama. (2) Chamila Priyanka.
 (3) Akila Sapumalge. (4) Rajitha Dissanayake.
28. **Almsgiving** is the best play of
 (1) Ruwanthie de Chickera. (2) Nedra Vittachchi.
 (3) Rasika Abeysinghe. (4) Reggie Siriwardena.
29. Shakespeare's greatest plays were
 (1) comedies. (2) romances. (3) tragedies. (4) histories.
30. The famous song, *Danno Budunge*, first figures in a play by
 (1) Sugathapala de Silva. (2) John de Silva.
 (3) Dayananda Gunawardena. (4) Henry Jayasena.
31. Ernest Macintyre entered an overtly political phase in his career with the play
 (1) **The UN Inspector is a Sri Lankan.** (2) **He Still Comes from Jaffna.**
 (3) **Rasanayagam's Last Riot.** (4) **The Education of Miss Asia.**
32. **Octet** is a collection of plays written by
 (1) Nedra Vittachchi. (2) Reggie Siriwardena.
 (3) Ruwanthie de Chickera. (4) Ruana Rajepakse.
33. In the 1930s, the 1940s and the early 1950s, the standard for play production was set by the
 (1) International Theatre Group. (2) Ceylon Amateur Dramatic Club.
 (3) Aquinas Dramatic Society. (4) Ceylon University Dramatic Society.
34. The landmark play in Sinhala *Andi Tikai Ambalamai* was a satire on the
 (1) UNO. (2) FAO. (3) UNDP. (4) UNHRC.
35. *Andi Tikai Ambalamai* was written by
 (1) Henry Jayasena. (2) Ajith Thilakasena.
 (3) Chandrasena Dassanayake. (4) Premaranjith Tilakaratne.
36. The landmark Sinhala play, *Vahalak Neti Geyak*, was published as a 'transcreation' **A House without a Roof** by
 (1) Ajith Thilakasena. (2) Premaranjith Tilakaratne.
 (3) Sunanda Mahendra. (4) Dayananda Gunawardena.
37. Ediriweera Sarathchandra's **Maname** has the effect of a/an
 (1) allegory. (2) legend. (3) history. (4) tragedy.
38. In creating *Maname* and *Sinhabahu*, Ediriweera Sarathchandra received the assistance of
 (1) Ampe Charles Gurunanse. (2) Gunadasa Amarasekara.
 (3) Siri Gunasinghe. (4) Ananda Kulasuriya.
39. Marlene Perera is the heroine of Ernest Macintyre's play
 (1) **The Education of Miss Asia.** (2) **The Full Circle of Caucasian Chalk.**
 (3) **The President of the O.B.A.** (4) **A Somewhat Mad and Grotesque Comedy.**
40. Ediriweera Sarathchandra's play **The Golden Swan** is based on a/an
 (1) Indian story. (2) Sinhala novel. (3) English fable. (4) Jataka tale.

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නාට්‍ය හා රංග කලාව (ඉංග්‍රීසි) I, II
நாடகமும் அரங்கியலும் (ஆங்கிலம்) I, II
Drama and Theatre (English) I, II

Drama and Theatre (English) II

* Answer five (05) questions only, including question one and four other questions.

- Read the following extract from **Let's Give Them Curry** and answer the questions below it.

"While you were raking in the dollars in your suburban medical practice, the price was being paid on the school playground."

 - Identify the speaker. (01 mark)
 - Identify the character whom the speaker addresses. (01 mark)
 - As revealed by the opening words, identify the motive that made them emigrate to Australia. (02 marks)
 - Is the addressee successful in his profession? (02 marks)
 - To what does "the price" refer? (02 marks)
 - What are the suggestions generated by "the school playground"? (02 marks)
 - Are both the speaker and the addressee in agreement? (02 marks)
- Bring out the complexities of the character of Violet Perera. (06 marks)
 - Assess the character of Ranjini Perera. (06 marks)
- Describe a typical performance of **one** kind of folk drama in Sinhala **or** Tamil. (06 marks)
 - Has folk drama in Sinhala **or** Tamil had its day? Explain. (06 marks)
- Describe your notion of the ideal heroine of a romantic comedy. (06 marks)
 - Elucidate your notion of a typical villain in a tragedy. (06 marks)
- "Good comedy is essentially serious." Do you agree? Justify your point of view. (06 marks)
 - Do you find tragedy depressing? Explain your reaction. (06 marks)
- Elaborate the requirements of the lead actor/actress in a stage performance of a realistic play in Sinhala/Tamil/English. (06 marks)
 - To what extent are the requirements of a lead actor/actress in stylized play in Sinhala **or** Tamil different from his/her counterpart in a realistic play. (06 marks)
- Sketch the achievement, or want of achievement, in theatre (whatever the language) in the 21st century prior to the COVID-19 pandemic. (06 marks)
 - Do the post-2020 productions of drama (whatever the language) augur well for the future? Substantiate. (06 marks)