

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  
இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்  
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52 E I, II

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2022 (2023)  
கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2022 (2023)  
General Certificate of Education (Ord. Level) Examination, 2022 (2023)

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 කියවීමේ 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 usually reflects
  - (1) the world as it is.
  - (2) the world as it should be.
  - (3) the world as it was.
  - (4) the world as the dramatist sees it.
2. Identify the folk play which has roots as a fertility ritual.
  - (1) Kolam
  - (2) Thovil
  - (3) Sokar
  - (4) Nadagama
3. Identify the masked play in folk drama.
  - (1) Nadagama
  - (2) Sokari
  - (3) Kolam
  - (4) Thovil
4. Identify what could be termed an exorcistic ceremony.
  - (1) Sokari
  - (2) Thovil
  - (3) Kolam
  - (4) Nadagama
5. The jester or bahubutaya is a stock character in
  - (1) Nadagama.
  - (2) Kolam.
  - (3) Thovil.
  - (4) Sokari.
6. Identify the folk play in which every character sings or chants the words.
  - (1) Sokari
  - (2) Thovil
  - (3) Nadagama
  - (4) Kolam
7. John de Silva is the leading exponent of
  - (1) Nurti.
  - (2) the Passion play.
  - (3) the Parsee musical.
  - (4) Sanskrit drama.
8. The pioneer of the dramatized ballad and song movement in schools in the 1980's was
  - (1) Parakrama Niriella.
  - (2) Haig Karunaratne.
  - (3) Wijeratne Warakagoda.
  - (4) Gamini Hattotuwegama.
9. Paraya acts as the chief interpreter in
  - (1) Kolam.
  - (2) Sokari.
  - (3) Thovil.
  - (4) Nadagama.
10. Identify the folk play originally performed on a threshing floor.
  - (1) Sokari
  - (2) Kolam
  - (3) Nadagama
  - (4) Thovil
11. The Tamil folk play, Vada Modi, was originally performed on/in
  - (1) a platform.
  - (2) an open space.
  - (3) an enclosed space.
  - (4) a threshing floor.

12. In directing plays, E.F.C. Ludowyk was assisted by  
 (1) Leigh Smith. (2) Nicholl Cadell.  
 (3) Neumann Jubal. (4) Lionel Wendt.
13. E.F.C. Ludowyk's still popular **He comes from Jaffna** (1934) is an adaptation of  
 (1) **Pair of Spectacles.** (2) **Dandy Dick.**  
 (3) **A Little Bit of Fluff.** (4) **And so to Bed.**
14. The first Brecht play to be staged in Sri Lanka was  
 (1) **Mother Courage.** (2) **The Good Woman of Satzuan.**  
 (3) **The Caucasian Chalk Circle.** (4) **The Life of Galileo.**
15. Azdak is the hero of a Brecht play staged in Sri Lanka in English and Sinhala versions. Identify the play.  
 (1) **The Life of Galileo** (2) **The Caucasian Chalk Circle**  
 (3) **Mother Courage** (4) **The Good Woman of Satzuan**
16. Grusha is the heroine of a Brecht play staged in Sri Lanka in English and Sinhala versions. Identify the play.  
 (1) **The Life of Galileo** (2) **Mother Courage**  
 (3) **The Good Woman of Satzuan** (4) **The Caucasian Chalk Circle**
17. E.F.C. Ludowyk's **Mr. Nidikumba** as an adaptation of a play by  
 (1) A.W. Pinero. (2) G.K. Chesterton. (3) Oscar Wilde. (4) G.B. Shaw.

18. The picture is of a scene from a play by Rajitha Dissanayake.



Identify the play.

- (1) **Nathuwa Bari Minihek** (2) **Sihina Horu Aran**  
 (3) **2019 Jooli Mase Dawasak** (4) **Thala Mala Pipila**
19. Sophocles' **Oedipus** has been translated by (the Sinhala version was staged in 2022.)  
 (1) Sunanda Mahendra. (2) Ariyawansa Ranaweera.  
 (3) Namel Weeramuni. (4) J.B. Dissanayake.
20. Ediriweera Sarachchandra's play **Sinhabahu** is best approached as  
 (1) history. (2) myth. (3) allegory. (4) tragedy.
21. The ever popular **Nari Bena** was first produced by the established dramatist  
 (1) Henry Jayasena. (2) Dayananda Gunawardena.  
 (3) Premaranjith Thilakaratne. (4) Ajith Thilakasena.
22. Reggie Siriwardena's play **Almsgiving** recalls a play by Henrik Ibsen. Identify the play.  
 (1) **A Doll's House** (2) **Ghosts**  
 (3) **Rosmersholm** (4) **Hedda Gabler**
23. **12 Incompetent Jurors** was presented in February 2023 by  
 (1) The Workshop players. (2) Mind Adventures.  
 (3) Performing Arts Company. (4) Clutch Plays Theatre.
24. **12 Incompetent Jurors**, a courtroom drama, is a parody of **12 Angry Men** by  
 (1) Thornton Wilder. (2) Eugene O'Neill.  
 (3) Tennessee Williams. (4) Reginald Rose.

25. The world's longest running play is  
 (1) **The Murder of Roger Ackroyd.** (2) **Witness for the Prosecution.**  
 (3) **The Mousetrap.** (4) **And There Were None.**
26. **Witness for the Prosecution** was staged in November 2022 by  
 (1) StageLight and Magic Inc. (2) COLD Theatre.  
 (3) Clutch Plays Theatre. (4) Performing Arts Company.
27. **Witness for the Prosecution** is a murder mystery classic by  
 (1) Agatha Christie. (2) Earle Stanley Gardner.  
 (3) Sexton Blake. (4) Mary Higgins Clark.
28. The President and Artistic Director of Clutch Plays Theatre is  
 (1) Mayaan Haputantri. (2) Steve de la Zilwa.  
 (3) Michelle Perera. (4) Nafeesa Amirudeen.
29. The musical comedy, 'I Love you, You're Perfect, Now Change' was directed by  
 (1) Tracy Holsinger. (2) Karen Baltazaar. (3) Sashane Perera. (4) Nadeera Adamaly.
30. 'I Love you, You're Perfect, Now Change' was staged by  
 (1) The Workshop Players. (2) StageLight and Magic Inc.  
 (3) The Performing Arts Company. (4) The Combined Theatre Company.
31. **Witness for the Prosecution** was directed in November 2022 at the Lionel Wendt Theatre by  
 (1) Kevin Cruze. (2) Sashane Perera. (3) Tracy Holsinger. (4) Michelle Perera.
32. Ernest Macintyre's rise as an English-language dramatist was assisted by the theatre group,  
 (1) The International Theatre Group. (2) Ceylon Amateur Dramatic Club.  
 (3) Ceylon University Dramatic Society. (4) Stage and Set.
33. The director of the highly skilled theatre group, The Workshop Players, is  
 (1) Ruwanthie Chickera. (2) Jerome L. de Silva.  
 (3) Jehan Aloysius. (4) Indu Dharmasena.
34. **Fortress in the sky** (1956) was written by  
 (1) V. Ariyaratnam. (2) H. Sri Nissanka. (3) Dick Dias. (4) Lucien de Zoysa.
35. **Fortress in the sky** is based on the life of King  
 (1) Kasyapa. (2) Dutugemunu.  
 (3) Sri Wickrama Rajasinghe. (4) Asela.
36. H.C.N. de Lanerolle's first 'Ralahamy'skit was  
 (1) **Well, Mudaliyar.** (2) **The Senator.** (3) **Fifty-Fifty.** (4) **A Wife or Two.**
37. H.C.N. de Lanerolle's collaborator was  
 (1) Dick Dias. (2) E.M.W. Joseph.  
 (3) Gamini Gunawardena. (4) H. Sri Nissanka.
38. **Our Lanka** (1939) marks the beginning of a strand in Sri Lankan drama in English. Identify it.  
 (1) Political (2) Nationalistic (3) Historical (4) Farce and social comedy
39. **Our Lanka** was written by  
 (1) E.F.C. Ludowyk. (2) Lucien de Zoysa.  
 (3) Dick Dias. (4) H. Sri Nissanka.
40. In the last analysis, tragedy is  
 (1) pessimistic. (2) despairing. (3) equivocal. (4) positive.

\* \*

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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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.  
 "If they're going to give us a cultural shock, let's give him ours."  
 (i) Identify the speaker. (01 mark)  
 (ii) Identify the character whom the speaker addresses. (01 mark)  
 (iii) What precipitates this outburst? (02 marks)  
 (iv) What is the 'cultural shock' the speaker and the addressee have received, in the speaker's view? (02 marks)  
 (v) How is the speaker going to administer the shock? (02 marks)  
 (vi) Does the addressee agree with the speaker? Explain. (02 marks)  
 (vii) Who is more practical? Substantiate. (02 marks)
- (i) Discuss how Ranjini's immigrant background affects her relationship with Thommo, the Australian. (06 marks)  
 (ii) Analyse the character of Hector Perera. (06 marks)
- (i) In the field of drama, in what ways do adaptations differ from translations? (06 marks)  
 (ii) What purposes do adaptations serve in the Sinhala or Tamil or English-language theatre scene? (06 marks)
- (i) What considerations would influence a teacher-producer in choosing a script for performance in a boys or girls school? (06 marks)  
 (ii) What purposes do drama in schools serve? (06 marks)
- (i) What are the possible uses of make-up in drama productions? (06 marks)  
 (ii) What are the possible uses of lighting in drama productions? (06 marks)
- (i) How does an actor or actress prepare himself/herself for a lead role in a realistic play in the Sinhala or Tamil or English-language theatre? (06 marks)  
 (ii) What possible impact could audience responses have during a performance and afterwards on the theatre-goers? (06 marks)
- (i) Describe the social context in which one kind of folk drama flourished. (06 marks)  
 (ii) Assess the extent to which folk drama has contributed to the evolution of drama in Sinhala or Tamil after 1956. (06 marks)