

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
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

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2023 (2024)
கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2023 (2024)
General Certificate of Education (Ord. Level) Examination, 2023 (2024)

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. E.F.C. Ludowyk's play, **Mr. Nidikumba** is an adaptation of
(1) Pair of Spectacles. (2) The Insect play.
(3) The Rivals. (4) Dandy Dick.
2. **A Little Bit of Fluff** was a performance by the
(1) Oxford Playhouse. (2) Cheek-by-Jowl.
(3) Ceylon Amateur Dramatic Club. (4) London Shakespeare Group.
3. **Charley's Aunt** staged for the Sri Lankan audience in 1953, was a production of the
(1) International Theatre Group. (2) Ceylon Amateur Dramatic Club.
(3) Stage and Set. (4) Ceylon University Dramatic Society.
4. The Ceylon University Dramatic Society was created by
(1) E.F.C. Ludowyk. (2) Leigh Smith.
(3) Ernest MacIntyre. (4) Neumann Jubal.
5. **The Lower Depths** (1953) was a production by
(1) Neumann Jubal. (2) Chandrasena Dassanayake.
(3) E.F.C. Ludowyk. (4) Henry Jayasena.
6. The production of Ibsen's **The Wild Duck** in 1964 was by the
(1) Little Theatre Group. (2) Oxford Playhouse.
(3) Ceylon Amateur Dramatic Club. (4) Aquinas Dramatic Society.
7. The theatre group which was the first to collaborate between the English and Sinhalese-language theatres in the 1960s was the
(1) Ceylon University Dramatic Society. (2) Cheek-by-Jowl.
(3) International Theatre Group. (4) Stage and Set.
8. **Rama and Sita** was a play by
(1) Ernest MacIntyre. (2) E.M.W. Joseph.
(3) Gamini Gunawardana. (4) Dick Dias.
9. Dick Dias wrote the play
(1) Christopher Columbus. (2) Our Lanka.
(3) Kali's Daughter. (4) The Vagabond's Shelter.

[see page two]

10. Lucien de Zoysa's play based on the life of King Kassapa, was
 (1) **Princess of the Lonely Days.** (2) **Put out the Light.**
 (3) **Fortress in the Sky.** (4) **Fire and Storm Wind.**
11. A play in which Ceylonese (Sri Lankan) English was a target for ridicule is
 (1) **The Senator.** (2) **The Red Dragon.** (3) **Put out the Light.** (4) **Our Lanka.**
12. Marlene Perera is the main character in the play
 (1) **Let's Give Them Curry.** (2) **He Comes from Jaffna.**
 (3) **The Education of Miss Asia.** (4) **The Loneliness of the Short-Distance Traveller.**
13. Rasagoola Chaudaribhoy in the play **The Education of Miss Asia** is
 (1) a Pakistani.
 (2) a fully-occupied actor.
 (3) a professor from the University of Calcutta.
 (4) a mature person.
14. Who identified the characteristic qualities of Ernest MacIntyre's plays as 'stage craft, energy and wit'?
 (1) Ashley Halpe (2) Lakshmi de Silva (3) L.C. Knights (4) Lucien de Zoysa
15. This picture is of a scene from a famous play by Dayananda Gunawardana. Identify the play.
 (1) **Nari Bena.**
 (2) **Madura Jawanika.**
 (3) **Jasaya saha Lenchina.**
 (4) **Kada Walalu.**
- 
16. The character Violet in the play **Let's Give Them Curry**, is
 (1) desirous of her family harmony. (2) distantly related to Thommo.
 (3) harsh on Ranjini. (4) highly critical of Hector.
17. Who makes the statement, "I'll bury my bones in Sri Lanka," in the play **Let's Give Them Curry**?
 (1) Violet. (2) Ranjini. (3) Upali. (4) Hector.
18. The Sri Lankan comedy which is an updated version of Shakespeare's **Taming of the Shrew**, was directed by
 (1) Nedra Vittachchi. (2) Rasika Abeysinghe.
 (3) Indu Dharmasena. (4) Ruana Rajapakse.
19. A play which is based on a Jataka tale, is
 (1) **Pasteboard Crown.** (2) **Family Bonds.**
 (3) **The Golden Swan.** (4) **Breakfast Table.**
20. Ediriwira Sarachchandra's only play in English was
 (1) **The Golden Swan.** (2) **Sinhabahu.**
 (3) **Maname.** (4) **The Tragedy of Musila.**
21. **The Tragedy of Musila** is a
 (1) comedy. (2) Christian morality play.
 (3) play of the formal style. (4) play without a message.
22. Regi Siriwardena's play which discusses the danger of technological development to human society, is
 (1) **The Long Day's Task.** (2) **Prometheus.**
 (3) **The Stone Guest.** (4) **The Almsgiving.**
23. **The Temptation of Paradise** has been influenced by
 (1) Anton Chekov. (2) Aleksandr Pushkin.
 (3) Henrik Ibsen. (4) Leo Tolstoy.
24. Florence in the play **The Almsgiving** is
 (1) Daisy's sister. (2) Ranjith's mother. (3) Cedric's wife. (4) Sriyani's step-mother.

25. **Middle of Silence** is a play by
 (1) Regi Siriwardena. (2) E.F.C. Ludowyk. (3) Tracy Holsinger. (4) Ruwanthie de Chickera.
26. The Sri Lankan ritual with offerings made to the devils of disease is
 (1) Sokari. (2) Kolam. (3) Thovil. (4) Nadagam.
27. The first Brecht play to be staged in Sri Lanka was directed by
 (1) Henry Jayasena. (2) E.F.C. Ludowyk. (3) H. Sri Nissanka. (4) Ernest MacIntyre.
28. The Sri Lankan play produced by Steve de la Zilwa, **The Accidental Death of an Anarchist** was originally written by
 (1) Dario Fo. (2) Edward Albee. (3) Harold Pinter. (4) George Orwell.
29. David Auburn's play, **Proof**, was directed for the Sri Lankan stage by
 (1) Nafeesa Amiruddin. (2) Vinod Senadeera. (3) Jehan Aloysius. (4) Jerome L. de Silva.
30. Senaka Abeyratne's plays are
 (1) explorations of the dark aspects of human nature.
 (2) conventional.
 (3) far from psychological.
 (4) purely verbal.
31. The play **3 Star K** directed by Tracy Holsinger, was written by
 (1) Tracy Holsinger. (2) Ruwanthie de Chickera.
 (3) Nedra Williams. (4) Senaka Abeyratne.
32. The play which Jehan Aloysius describes as an experimentation done with the integration of the local mask theatre with modern drama, is
 (1) **War Story**. (2) **Middle of Silence**.
 (3) **The Ritual**. (4) **The Mirror Making Factory**.
33. **Flowers will Always Bloom** is a production by the
 (1) Artists Repertory Theatre. (2) Butterflies Theatre Company.
 (3) Stage and Set. (4) The Madras Players.
34. In its outlook, R.D.K. Jayawardena's play **Beyond the Mirror Wall** can be best described as one of
 (1) Modernism. (2) Gothic tradition. (3) Postmodernism. (4) New Historicism.
35. The play **Beyond the Mirror Wall** portrays Kassyapa as
 (1) a tyrant. (2) a parricide. (3) an aesthete. (4) a power-hungry ruler.
36. The false statement about the play **Beyond the Mirror Wall** is
 (1) It presents politics as an institution.
 (2) It shows the multiple images of a human.
 (3) It presents the traditional view of Kassyapa.
 (4) It is a depiction of human reality.
37. The country of the play the **UN Inspector** is a Sri Lankan is called
 (1) Bhoomisthan. (2) Sri Lanka. (3) India. (4) No Man's Land.
38. The statement that is not true of the play **He Still Comes from Jaffna** is
 (1) It was staged for the first time at the Lionel Wendt Theatre.
 (2) Its theme is about reality and fiction.
 (3) It is a historical drama.
 (4) It is related to the Tamil-Sinhalese relationship.
39. Ray Cooney's play **Funny Money** staged in Sri Lanka by a visiting theatre group, was directed by
 (1) Mithran Devadasan. (2) Mahesh Dattani.
 (3) Yasmina Reza. (4) Jehan Aloysius.
40. Henry Jayasena's play **Kuveni** was translated into English by
 (1) Ranjini Obeyesekere. (2) Lakshmi de Silva.
 (3) Ediriwira Sarachchandra. (4) Regi Siriwardena.

[see page four]

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இலங்கைப் பரீட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka

52 E I, II

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2023 (2024)
கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2023 (2024)
General Certificate of Education (Ord. Level) Examination, 2023 (2024)

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.

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

"I still can't imagine her coming up to you and saying it."

- (i) Identify the speaker. (01 mark)
 - (ii) Identify the character whom the speaker addresses. (01 mark)
 - (iii) To what does "it" refer? (02 marks)
 - (iv) What are the reactions of the speaker and the addressee to "it"? (02 marks)
 - (v) How is the speaker going to cope with the situation? (02 marks)
 - (vi) How does the addressee try to cope with the situation? (02 marks)
 - (vii) Who is more practical? Explain. (02 marks)
2. (i) Explain your view of Thommo's character. (06 marks)
 - (ii) Explain your view of Violet as a wife. (06 marks)
3. (i) If one is cast for a role, what are the points of depiction one would consider creating? (06 marks)
 - (ii) What would you consider most important in acting-movement, voice or timing? Explain. (06 marks)
4. (i) Describe the different practices of stylized and realistic acting. (06 marks)
 - (ii) Compare the different qualities of stylized and realistic drama. (06 marks)
5. (i) Describe the features of **one** kind of folk drama. (06 marks)
 - (ii) Folk drama has its own forms and traditions. Describe some features that strike you. (06 marks)
6. (i) Write a review of a good play in Sinhala **or** Tamil **or** English. (06 marks)
 - (ii) Pick out the defects and weaknesses you have seen in acting, stage setting and lighting in the Sinhala **or** Tamil **or** English-language theatre. (06 marks)
7. (i) Assess a play in Sinhala **or** Tamil **or** English which you consider exceptionally interesting. (06 marks)
 - (ii) What kind of audience reactions would generally contribute to appreciating a play? (06 marks)