

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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 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

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2024(2025)
 கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2024(2025)
 General Certificate of Education (Ord. Level) Examination, 2024(2025)

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 to 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 is
 - (1) an expression of ideas in two-dimensional form.
 - (2) sound contained to express emotion.
 - (3) a visual form of literature with live performance.
 - (4) a narration through moving images on screen.
2. The element that is **not** an essentials feature of a stage play is
 - (1) dance.
 - (2) plot.
 - (3) theme.
 - (4) characters.
3. The proscenium stage is
 - (1) a three-dimensional theatre.
 - (2) a framed rectangle facing the audience.
 - (3) a stage surrounded by the audience.
 - (4) a room with black walls.
4. A function that is **not** served by the stage directions is
 - (1) regulate the movement of actors on the stage.
 - (2) help actors to shape their performance.
 - (3) set the emotional tone of the play.
 - (4) describe the thoughts of the audience.
5. The front part of a stage that is closest to the audience is called
 - (1) upstage.
 - (2) stage left.
 - (3) downstage.
 - (4) centre.
6. 'Daha Ata Sanniya' is a part of the Sri Lankan low country ritual
 - (1) Sanniyakuma.
 - (2) Daha Ata Wannama.
 - (3) Sokari Kolama.
 - (4) Maname Nadagama.
7. The Artistic Director of the Stages Theatre Group is
 - (1) Steve de la Zylwa.
 - (2) Ernest MacIntyre.
 - (3) E.F.C. Ludowyk.
 - (4) Ruwanthi de Chickera.
8. E.F.C. Ludowyk worked jointly with Ediriweera Sarachchandra to produce the play
 - (1) Kapuwa Kapothi.
 - (2) Elowa Gihin Melowa Awa.
 - (3) Maname.
 - (4) Premato Jayati Soko.
9. One main issue that Ernest MacIntyre's **Let's Give Them Curry** deals with is
 - (1) the problem of identity.
 - (2) beauty and sensitivity.
 - (3) loneliness of expatriates.
 - (4) friendship and cooperation.

10. The **wrong** statement about make-up in theatrical productions is that it
 (1) helps to visually distinguish the characters.
 (2) can make an actor appear older or younger.
 (3) makes the actors more visible to the audience.
 (4) is the actor's decision.
11. The Sri Lankan theatre company, The Workshop Players, was founded by
 (1) Jerome de Silva. (2) E.F.C. Ludowyk.
 (3) Indu Dharmasena. (4) Steve de la Zylwa.
12. Tracy Holsinger is the artistic director of the theatre company
 (1) The Workshop Players. (2) Slages Theatre Group.
 (3) Mind Adventures. (4) Sri Theatre Company.
13. The **Tommiya** series of plays was created by
 (1) Ernest MacIntyre. (2) Regi Siriwardena.
 (3) E.F.C. Ludowuk. (4) Indu Dharmasena.
14. The first Sinhala play in which Iranganie Serasinghe played a role was Henry Jayasena's
 (1) **Hunu Wataye Kathawa.** (2) **Apata Puthe Magak Nethe.**
 (3) **Manaranjana Wedawarjana.** (4) **Jenelaya.**
15. The theatre personality who is widely known as the father of the street drama in Sri Lanka is
 (1) Henry Jayasena. (2) Simon Nawagaththegama.
 (3) Gamini Haththothuwegama. (4) Dharmajith Punarjewa.
16. The casting process for a play initially involves
 (1) production. (2) costume designing.
 (3) auditions. (4) directing of music.
17. The **wrong** statement about costumes in a theatre production is that they can give out details to the audience about
 (1) a character's gender and age. (2) the social status and occupation of a character.
 (3) a character's qualities of mind. (4) the real life of an actor who plays a character.
18. Trim props in the stage decor of a drama are
 (1) the plants on the theatre set.
 (2) the special effects.
 (3) anything that hangs on the set walls such as paintings.
 (4) the accessories of a costume.
19. The objects that do not physically exist on the stage but are referred to in the dialogues of a play are known as
 (1) perishables. (2) implied props. (3) green props. (4) breakable props.
20. The song **Danno Budunge** is from the Sinhala **Nurthi** play
 (1) **Vessantara.** (2) **Rathnavali.**
 (3) **Uttara Ramacharitaya.** (4) **Siri Sangabo.**
21. The music in the dramas of the **Nadagama** tradition had the influence of
 (1) Carnatic music. (2) *Raga* melodies.
 (3) Sri Lankan folk music. (4) Arabic music.
22. The first Sinhala **Nadagam** were produced by
 (1) C. Don Bastian. (2) John de Silva.
 (3) Philippu Singho. (4) Charles Dias.
23. The Sinhala play **Dikthala Kalagola** was produce by
 (1) Punyasena Gunasinghe. (2) Austin Kurera.
 (3) Charlis Silva. (4) Ediriweera Sarathchandra.
24. The **Kohomba Kankariya** belongs to the tradition of
 (1) **Nadagama.** (2) **Kolam.** (3) **Shanti Karma.** (4) **Nurthi.**

25. The *Gammadu Shantikarma* is also known as
 (1) **Devol Madu Shantikarma.** (2) **Kohomba Yak Kankariya.**
 (3) **Daha Ata Sanniya.** (4) **Bali Yagaya.**
26. The English play, *The Blinding*, written by Regi Siriwardena, was created for the stage by
 (1) Jehan Aloysius. (2) Haig Karunaratne.
 (3) Dhamma Jagoda. (4) Tracy Holsinger.
27. Jayalath Manorathne's play that discusses our fate when literature is removed from the school curriculum is
 (1) **Thala Mala Pipila.** (2) **Andarela.**
 (3) **Guru Tharuwa.** (4) **Sudu Redi Horu.**
28. The Sinhala play which is centred around an urban lower-class group of families living under a famous bridge, was a creation of
 (1) R.R. Samarakoon. (2) Dharmasiri Bandaranayake.
 (3) Sugathapala de Silva. (4) Douglas Siriwardene.
29. The veteran actor Sriyantha Mendis' first appearance on the Sri Lankan stage was in the play
 (1) **Manowayo.** (2) **Sathuro.** (3) **Ane Abilik.** (4) **Parassa.**
30. The role of the lion in the first Sinhala production of *Sinhabahu* was played by
 (1) Charlie Jayawardene. (2) Jayasri Chandrajith.
 (3) Mark Antony Fernando. (4) Nissanka Diddeniya.
31. In the drama terminology, **annotation** means
 (1) hand-written notes around a script.
 (2) sounds made in the pronunciation of words in a dialogue.
 (3) director's thoughts about a production.
 (4) any speech on stage.
32. A word/words spoken by an actor directly to the audience but not meant to be "heard" by the other characters of the play is
 (1) a quatrain. (2) a monologue. (3) an aside. (4) point of view.
33. The greatest tension-filled turning point in the plot of a play is called the
 (1) conflict. (2) climax. (3) resolution. (4) catharsis.
34. A 'farce' is
 (1) always a one-act play. (2) a play that blends tragedy with comedy.
 (3) a morality play. (4) a sub-genre of comedy.
35. The Sinhala play *Vikurthi* was directed by
 (1) Sunethra Sarachchandra. (2) Somalatha Subasinghe.
 (3) Ranjini Obeyesekere. (4) Lalitha Sarachchandra.
36. The Sinhala play which is presented as a chronicle of the Sri Lankan history is
 (1) **Sinhabahu.** (2) **Madura Jawanika.**
 (3) **Gajaman Puwatha.** (4) **Maname.**
37. Gunasena Galappaththi's Sinhala play which is an adaptation of a Spanish play about a childless woman's desperate desire for motherhood is
 (1) **Raththaran.** (2) **Muudu Puththu.** (3) **Sanda Kinduru.** (4) **Devatha Eli.**
38. The play *Punthila* was adapted from German for the Sinhala stage by
 (1) Henry Jayasena. (2) Nishan Muthukrishna.
 (3) Feroze Kamordeen. (4) Helena Lentimaki.
39. The English musical play, *Rag: The Musical* is a production of the
 (1) Centre Stage Productions. (2) The Workshop Players.
 (3) Mind Adventures. (4) Stage and Set.
40. "Theatre is the art of looking of ourselves". This famous quote is by
 (1) William Shakespeare. (2) Anton Chekhov.
 (3) Henrik Ibsen. (4) Augusto Boal.

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 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.

"We must all work on the assumption that there are passing school girl fancies."

- (i) Identify the speaker. (01 mark)
- (ii) Identify the character whom the speaker addresses. (01 mark)
- (iii) Identify the character who is assumed to have "passing school girl fancies"? (02 marks)
- (iv) Describe these "passing school girl fancies". (02 marks)
- (v) How is the speaker going to cope with the situation? (02 marks)
- (vi) How does the addressee wish to cope with the situation? (02 marks)
- (vii) Who is more practical? Explain. (02 marks)
2. (i) Give your impressions of Hector Perera's character. (06 marks)
- (ii) Comment on Ranjini's reaction to the standpoint of both sets of parents. (06 marks)
3. (i) Given a role, how would you visualize the specific character? (06 marks)
- (ii) How would you use your voice, movement and spirit to project a character? (06 marks)
4. (i) Define what objectives are aimed in stylized drama. (06 marks)
- (ii) Define what objectives are aimed in realistic drama. (06 marks)
5. (i) Describe the effects one would use to portray character in stylized drama. (06 marks)
- (ii) Describe the effects one would use to portray character in realistic drama. (06 marks)
6. (i) Describe the forms of projection one could in *Sokari*. (06 marks)
- (ii) Describe the forms of projection one could in *Nadagam*. (06 marks)
7. (i) State and analyse the effective qualities of any single play. (06 marks)
- (ii) Discuss where direction could have rescued a poor play. (06 marks)
