

OL/2019/52-E-I,II

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

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2019 දෙසැම්බර්
 கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2019 டிசெம்பர்
 General Certificate of Education (Ord. Level) Examination, December 2019

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

10.12.2019 / 1300 - 1610

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

Note :

- * Answer all questions. Total marks for this paper is 40.
- * 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.
- * Mark a cross (X) on the number corresponding to your choice in the answer sheet provided.
- * Further instructions are given on the back of the answer sheet. Follow them carefully.

1. Sokari, though comic is basically
 - (1) an exorcistic ceremony.
 - (2) masked entertainment.
 - (3) a fertility rite.
 - (4) social satire.
2. Sokari's husband is
 - (1) the village doctor.
 - (2) Guru Hamy.
 - (3) Punchi Rala.
 - (4) Sottana.
3. Sokari hails from
 - (1) Bengal.
 - (2) Tamil Nadu.
 - (3) Kerala.
 - (4) Uttar Pradesh.
4. The creator of Nurthi was
 - (1) John de Silva.
 - (2) Peter Silva.
 - (3) Don Bastian.
 - (4) Charles Dias.
5. **Siri Sangabo** (1903) was produced by
 - (1) Don Bastian.
 - (2) John de Silva.
 - (3) Charles Dias.
 - (4) Peter Silva.
6. **He Comes from Jaffna** (1934), still popular is an adaptation by
 - (1) Dick Dias.
 - (2) V. Ariyaratnam.
 - (3) H. Sri Nissanka.
 - (4) E.F.C. Ludowyk.
7. **He Comes from Jaffna** was adopted from a play by
 - (1) R.B. Sheridan.
 - (2) Oliver Goldsmith.
 - (3) William Congreve.
 - (4) Sidney Grundy.
8. **He still Comes from Jaffna**, first staged in Colombo on 13th December 2003, was by
 - (1) Ruana Rajapakshe.
 - (2) Ernest Macintyre.
 - (3) Manuka Wijesinghe.
 - (4) Michael de Soya.
9. The pioneer in local street drama was
 - (1) Parakrama Niriella.
 - (2) Dhamma Jagoda.
 - (3) Sugathapala de Silva.
 - (4) Gamini Hathtotuwegama.

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10. Celebrating its 40th anniversary in 2019, **Kelani Palama** was a striking play by
 (1) Chandrasena Dissanayake. (2) R.R. Samarakoon.
 (3) Ajith Thilakasena. (4) Premaranjith Tilakaratne.
11. **Kelani Palama** reveals a
 (1) political conscience. (2) nationalist conscience.
 (3) socialist conscience. (4) social conscience.
12. **Gajaman Story** was written by
 (1) Jayalath Manoratna. (2) Dayananda Gunawardana.
 (3) Bandula Jayawardhana. (4) Lucien Bulathsinhala.
13. The renaissance of modern Sinhala drama dates from
 (1) 1948. (2) 1956. (3) 1965. (4) 1977.
14. The architect of the renaissance of modern Sinhala drama was
 (1) Siri Gunasinghe. (2) Gunadasa Amarasekare.
 (3) Ediriweera Sarathchandra. (4) Munidasa Cumararatunga.
15. The renaissance of modern Tamil drama dates from
 (1) 1948. (2) 1956. (3) 1965. (4) 1976.
16. The architect of the renaissance of modern Tamil drama was
 (1) Professor K. Sivathamby. (2) Professor S. Vithiananthan.
 (3) Professor S. Thillainathan. (4) Professor K. Kailasapathy.
17. **Elova Gihin Melova Awa** is a folk comedy which is
 (1) satiric. (2) escapist. (3) romantic. (4) didactic.
18. **Elova Gihin Melova Awa** was composed by
 (1) Dayananda Gunawardana. (2) Henry Jayasena.
 (3) Ediriweera Sarathchandra. (4) Sugathapala de Silva.
19. The well-known play **Sudu saha Kalu**, staged in a new production in October 2019, was authored by
 (1) Simon Nawagaththegama. (2) Jayalath Manoratne.
 (3) Sunanda Mahendra. (4) R.R. Samarakoon.
20. The Sinhala play, **Cheri Watta**, is a translation of the **Cherry Orchard** by
 (1) Henrik Ibsen. (2) August Strindberg.
 (3) Garcia Lorca. (4) Anton Chekov.
21. **Kuveni** is a landmark Sinhala play written by
 (1) Bandula Jayawardhana. (2) Sunanda Mahendra.
 (3) Sugathapala de Silva. (4) Henry Jayasena.
22. **Hunuwataye Kathawa** (The Tale of the Chalk Circle) was a triumph for
 (1) Ediriweera Sarathchandra. (2) R.R. Samarakoon.
 (3) Chandrasena Dissanayake. (4) Henry Jayasena.
23. The original of **Hunuwataye Kathawa** was a play by
 (1) Bertolt Brecht. (2) August Strindberg.
 (3) Henrik Ibsen. (4) Anton Chekov.
24. Ernest Macintyre's rise as an English-language dramatist was assisted by the theatre group
 (1) Ceylon Amateur Dramatic Club. (2) Little Theatre Group.
 (3) Stage and Set. (4) Aquinas Dramatic Society.
25. The active theatre group, Mind Adventures, was formed in 1999 by a group of three, including
 (1) Nafeesa Amirudeen. (2) Tracy Holsinger.
 (3) Neidra Williams. (4) Nadeera Adamaly.

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26. **Rama and Sita** (1964), based on the most interesting section of the **Ramayana**, was written by
 (1) Lucien de Zoysa. (2) Gamini Gunawardena.
 (3) V. Ariyaratnam. (4) Dick Dias.
27. 'Puswedilla' and 'Freddy' were creations of
 (1) Indu Dharmasena. (2) Feroze Kamardeen.
 (3) Jehan Aloysius. (4) Ruwanthie de Chickera.
28. The 'Tomiya' series was the brainchild of
 (1) Jehan Bastians. (2) Manuka Wijesinghe.
 (3) Senaka Abeyratne. (4) Indu Dharmasena.
29. **Hamlet at Elsie's Bar**, an original musical comedy, though produced in October 2019 by a new director, was the creation of
 (1) Vinodh Senadeera. (2) Feroze Kamardeen.
 (3) Indu Dharmasena. (4) Jith Peiris.
30. The ongoing social-political drama, **Dear Children, Sincerely** was written and directed by
 (1) Jehan Aloysius. (2) Claire de Silva.
 (3) Steve de la Zilva. (4) Ruwanthie de Chickera.
31. **Dear Children, Sincerely** is suitable for
 (1) children. (2) youth. (3) adults. (4) all ages.
32. **Every Brilliant Thing, Fun Home** and the new production of **Hamlet at Elsie's Bar** were directed by
 (1) Sashane Perera. (2) Karen Balthazaar.
 (3) Michelle Perera. (4) Jerome L. de Silva.
33. The director of the highly skilled theatre group, The Workshop Players, is
 (1) Jerome L. de Silva. (2) Steve de la Zilva.
 (3) Ruwanthie de Chickera. (4) Nafeesa Amirudeen.
34. **The Ritual**, an original play in the English-language theatre, is by
 (1) Senake Abeyratna. (2) Indu Dharmasena.
 (3) Jehan Aloysius. (4) Ruwanthie de Chickera.
35. **The Ritual** is best characterized as
 (1) experimental. (2) Absurdist. (3) expressionist. (4) poetic.
36. **The Golden Swan or Beyond the Curtain** (1989) is the only play in English by
 (1) Professor S. Vithiananthan. (2) Henry Jayasena.
 (3) Dayananda Gunawardana. (4) Ediriweera Sarachchandra.
37. The leading theatre in Colombo is
 (1) the Lionel Wendt. (2) the Bishop's College Auditorium.
 (3) the Elphinstone. (4) the Lumbini.
38. **Middle of Silence**, which made a splash when first written and performed, is by
 (1) Feroze Kamardeen. (2) Manuka Wijesinghe.
 (3) Ruwanthie de Chickera. (4) Ruana Rajapakse.
39. Drama is
 (1) a collaborative art. (2) an elitist art.
 (3) a popular art. (4) a living art.
40. 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.

[see page four

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ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2019 දෙසැම්බර්
 கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2019 டிசெம்பர்
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නාට්‍ය හා රංග කලාව I, II
 நாடகமும் அரங்கியலும் I, II
 Drama and Theatre I, II

Drama and Theatre 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 suppose, deep down, right under, like you, I would prefer it our way."

- (i) Identify the speaker. (01 mark)
 - (ii) Identify the character whom the speaker addresses. (01 mark)
 - (iii) Clarify the problem which has prompted this speech. (02 marks)
 - (iv) What is meant by "our way"? (02 marks)
 - (v) What is the attitude of "you" to the problem? (02 marks)
 - (vi) Does the speaker entirely agree with "you"? (02 marks)
 - (vii) Are both the speaker and "you" equally racist? (02 marks)
2. (i) Comment on the character of Ranjini in **Let's Give Them Curry**. (06 marks)
 - (ii) Describe the character of Thommo in **Let's Give Them Curry**. (06 marks)
3. (i) In the field of drama, in what ways can an adaptation differ from a translation? (06 marks)
 - (ii) What purposes do adaptations fulfil in Sinhala or Tamil theatre? (06 marks)
4. (i) What are the possible uses of lighting in a stage production? (06 marks)
 - (ii) What are the possible uses of music in a stage production? (06 marks)
5. (i) Imagining you are a director, what kind of script would you choose for a school production? (06 marks)
 - (ii) What purposes do drama in schools serve? (06 marks)
6. (i) Explain the predominance of comedy in the English-language or Sinhala theatre scene. (06 marks)
 - (ii) Does the predominance of comedy impede the growth of serious drama? Substantiate. (06 marks)
7. (i) What are the possible sources of humour in a comedy? (06 marks)
 - (ii) Do you prefer comedy to tragedy? Account for your preference. (06 marks)