

නව නිර්දේශයාදුதிய பாடத்திட்டம்/New Syllabus

NEW	52 E I, II
------------	-----------------------

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2016 දෙසැම්බර්
கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2016 டிசெம்பர்
General Certificate of Education (Ord. Level) Examination, December 2016

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

පැය තුනයි
மூன்று மணித்தியாலம்
Three hours

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 as 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.

- A dramatic performance is impossible without

(1) a script.	(2) a director.
(3) an actor/ actress.	(4) a prompter.
- Choreography should be used

(1) as an ornament in a production.	(2) for background effects.
(3) to underline meaning visually.	(4) for balance.
- The main task of an actor/actress is to

(1) speaker clearly.	(2) move with grace.
(3) appeal to the audience.	(4) depict character.
- Make-up helps to

(1) distinguish the dramatic mode.	(2) identify the character.
(3) make the actor/actress attractive.	(4) sharpen expression.
- Drama basically is

(1) an ancient art.	(2) an elitist art.	(3) a collective art.	(4) a living art.
---------------------	---------------------	-----------------------	-------------------
- All performances of folk plays and folk ceremonies take place

(1) in the morning.	(2) in the afternoon.	(3) in the evening.	(4) at night.
---------------------	-----------------------	---------------------	---------------
- The place where Sokari is performed is

(1) a platform.	(2) a threshing floor.	(3) an arena.	(4) a stage.
-----------------	------------------------	---------------	--------------
- Sokari is

(1) a fertility ritual.	(2) masked entertainment.
(3) bawdy comedy.	(4) an exorcist ceremony.
- Sokari, the character in the story, hails from

(1) Tamil Nadu.	(2) Kerala.	(3) Bengal.	(4) Uttar Pradesh.
-----------------	-------------	-------------	--------------------
- Sokari's husband is

(1) Appuhamy.	(2) Guru Hamy.
(3) Hinni Hamy.	(4) Sinha Hamy.

11. The picture is from a performance of a folk drama. Identify the folk drama.

- (1) Thovil. (2) Nadagam.
(3) Kolam. (4) Sokari.



12. The picture is from a performance of a classic Sinhala play. Identify the play.

- (1) **Sinhabahu.** (2) **Maname.**
(3) **Rattaran.** (4) **Hashtikantha Mantharey.**



13. Ediriwira Sarathchandra's English play **Golden Swan** is an adaptation of his Sinhala play

- (1) **Elova Gihin Melowa Awa.** (2) **Bhavakadaturawa.**
(3) **Hashtikaantha Mantharey.** (4) **Rattaran.**

14. **Kelani Palama** was a popular play directed by

- (1) R.R. Samarakoon. (2) Jayalath Manoratne. (3) Ranjith Dharmakirithi. (4) Vijitha Gunaratna.

15. **Kelani Palama** reveals a

- (1) political conscience. (2) national conscience.
(3) socialist conscience. (4) social conscience.

16. Wijerathna Warakagoda recently played the lead role in the English play

- (1) **Ralahamy Rides Again.** (2) **Well, Mudaliyar.**
(3) **The Dictator.** (4) **The Senator.**

17. **Mr. Nidikumba** was an adaptation of a play by

- (1) Ibsen. (2) Chekov. (3) Pinero. (4) Strindberg.

18. **He Comes from Jaffna** is an adaptation of a British play by

- (1) E.F.C. Ludowyk. (2) Nicholas Cadell.
(3) Lionel Wendt. (4) Rudi Coreus.

19. **He Still Comes from Jaffna** is a play of

- (1) Ernest Macintyre. (2) V. Ariyaratnam.
(3) Jehan Aloysius. (4) Senaka Abeyratna.

20. The original of **He Comes from Jaffna** is by

- (1) R.B. Sheridan. (2) Oscar Wilde. (3) Sidney Grundy. (4) Noel Coward.

21. **Mr. Nidikumba** was written by

- (1) H. Sri Nissanka. (2) E.F.C. Ludowyk.
(3) Lucien de Zoysa. (4) Indu Dharmasena.

22. The aim of comedy is to provide

- (1) pure entertainment.
(2) a mix of entertainment and moral criticism.
(3) a mix of entertainment and social criticism.
(4) a mix of entertainment and essential seriousness.

23. The chief characteristics of tragedy is

- (1) the downfall of the protagonist. (2) to project unrealities.
(3) the use of the chorus. (4) to create sadness.

24. Impersonation in acting means

- (1) to pretend to be somebody. (2) the imitation of a character.
(3) to create a scene. (4) to enter into a role.

25. The most important factor in play production is

- (1) physical representation. (2) stage lighting.
(3) verbal representation. (4) make-up.

26. Drama reflects
 (1) the world as it should be. (2) the world as it is.
 (3) the world as it was. (4) the world as the dramatist sees it.
27. A good playwright should be
 (1) courageous. (2) objective. (3) constructive. (4) compassionate.
28. The most important factor in training to be an actor/actress is
 (1) the nurturing of voice. (2) spatial awareness.
 (3) movement. (4) psychology.
29. The leading theatre in Colombo is
 (1) the Lumbini theatre. (2) the Eliphinstone theatre.
 (3) the Lionel Wendt theatre. (4) the Bishop's College Auditorium.
30. The epithet, "the benevolent despot", refers to
 (1) the playwright. (2) the stage manager. (3) the producer. (4) the director.
31. An actor's/actress's primary resource is his/her
 (1) face. (2) body. (3) voice (4) costume.
32. Marcel Marceau was famous as an exponent of
 (1) mime. (2) acting. (3) directing. (4) puppetry.
33. The main function of music in drama is to
 (1) provide relaxation. (2) convey meaning.
 (3) add to the meaning. (4) underline the meaning.
34. The demarcation of acting zones on stage is
 (1) conventional. (2) classical. (3) realistic. (4) useful.
35. The Kohomba Kankariya is a traditional
 (1) Sabaragamuwa dance. (2) Kandyan dance.
 (3) low country dance. (4) coastal dance.
36. Kolam, as performed in recent times, is associated with
 (1) Matara. (2) Galle. (3) Wadduwa. (4) Ambalangoda.
37. The author of **East Side Story** is
 (1) R.D.K. Jayawardana. (2) Jehan Aloysius.
 (3) Haig Karunaratna. (4) Ruana Rajapaksa.
38. The collaborator of Professor E.F.C. Ludowyk in the production of plays was
 (1) Neumann Jubal. (2) Leigh Smith.
 (3) Lionel Wendt. (4) Nicholas Cadell.
39. In producing **Maname**, Ediriwira Sarathchandra received assistance regarding the traditional nadagama from
 (1) Gunadasa Amarasekara. (2) Vasantha Kumara.
 (3) Ampe Gunasinghe Gurunnanse. (4) Siri Gunasinghe.
40. The most famous actress of the Minerva Troupe was
 (1) Latha Walpola. (2) Rukmini Devi.
 (3) Lakshmi Bai. (4) Mabel Blythe.

වෙ නිර්දේශය/புதிய பாடத்திட்டம்/New Syllabus

NEW	52 E I, II
-----	------------

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2016 දෙසැම්බර්
கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2016 டிசெம்பர்
General Certificate of Education (Ord. Level) Examination, December 2016

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 speech and answer the questions below it.

"I suppose deep down, right under, like you, I would prefer it our way, I would like to see her preserved in our society."

- (i) Identify the play from which this speech is taken. (01 mark)
 - (ii) Identify the speaker. (01 mark)
 - (iii) Identify the character whom the speaker addresses. (01 mark)
 - (iv) Identify the character who is referred to as 'her'. (01 mark)
 - (v) What is referred to as 'our society'? (01 mark)
 - (vi) In what country are these characters located? (01 mark)
 - (vii) Identify the problem that has prompted this speech. (02 mark)
 - (viii) Would you consider the attitude embodied in this speech 'unrealistic'? (02 mark)
 - (ix) Would you consider the attitude embodied in this speech 'selfish'? (02 mark)
2. (i) Describe the character of Ranjini Perera in **Let's Give Them Curry**. (06 marks)
 - (ii) Describe the character of Thommo in **Let's Give Them Curry**. (06 marks)
3. (i) Describe a **nadagam** performance. (06 marks)
 - (ii) Describe the contribution of the **nadagam** tradition to Ediriweera Sarathchandra's play **Maname**. (06 marks)
4. (i) Describe the character of the deceased father implied in Ediriweera Sarathchandra's play **The Golden Swan**. (06 marks)
 - (ii) Describe the character of the widow in **The Golden Swan**. (06 marks)
5. (i) Describe the uses of stage decor with reference to specific plays. (06 marks)
 - (ii) How important is stage decor? Describe with reference to specific plays. (06 marks)
6. (i) What consideration would you have in mind in choosing a script for a performance in a boys'/girls' school? (06 marks)
 - (ii) What consideration would you have in mind if you were to select a script for a performance by an adult professional group? (06 marks)
7. (i) Distinguish an adaptation from a translation, in the field of drama. (06 marks)
 - (ii) Describe the role adaptations /translations could play in the development of modern Sri Lankan drama. (06 marks)

* * *