

(59) - Drama and Theatre (English)

Structure of the paper.

Paper I - **Ancient/Eastern Drama and theatre**
Time: 3 hours (In addition, 10 minutes for reading)
This paper consists of **two** parts.

Part I - **40** multiple choice questions of **5** options. All questions have to be answered. **01** mark for each question. Total marks **40**

Part II - This part consists of two sections.
Section A - Three structured essay type questions.
Section B - Three structured essay type questions.

Selecting **two** questions from each section, **four** questions have to be answered.
Each question carries **15** marks. Total marks **60**.

Total marks for paper I = 100

Paper II - **Western/Foreign Drama and Theatre**
Time: 3 hours (In addition, 10 minutes for reading)
This paper consists of **two** parts.

Part I - **40** multiple choice questions of **5** options. All questions have to be answered. **01** mark for each question. Total marks **40**

Part II - This part consists of two sections.
Section A - Three structured essay type questions.
Section B - Three structured essay type questions.

Selecting **two** questions from each section, **four** questions have to be answered.
Each question carries **15** marks: total marks **60**.

Total marks for paper II = 100

Practical Examination

The Practical Evaluation consists of two sections, A and B.

A - Acting - 75 marks
B - Oral Test - 25 marks

Total marks for practical examination: 75 + 25 = 100.

| | | | |
|------------------------------------|------------------------------|----------|-----------------------------|
| Calculation of final mark : | Paper I | = | 100 |
| | Paper II | = | 100 |
| | Practical Examination | = | 100 |
| | Final Mark | = | 300 ÷ 3 = <u>100</u> |

(59) - Drama and Theatre (English)

Paper 1

Part I - Answer **all** questions on this paper itself and attach it to the answer scripts of **Part II**

Part II - Select **two** questions from each section and answer only **four** questions.

Part I

- Select the correct or most appropriate answer and write its **number** in the space provided at the end of each question.

1. The Golden Age of Greek drama was in Athens in the
(1) 2nd century. (2) 3rd century. (3) 4th century.
(4) 5th century. (5) 6th century. (.....)
2. The first recorded actor was
(1) Pratinas. (2) Choerilus. (3) Thespis.
(4) Phrynichus. (5) Euripedes. (.....)
3. The number of dramatic genres in ancient Greece was
(1) two. (2) three. (3) four.
(4) five. (5) six. (.....)
4. In Aristotle's analysis of Greek tragedy, "peripeteia" referred to,
(1) purgation. (2) reversal. (3) recognition.
(4) miscalculation. (5) representation. (.....)
5. The forte of Sophocles was
(1) comedy. (2) farce. (3) burlesque.
(4) history. (5) tragedy. (.....)
6. One of the iconic conventions of classical Greek theatre is the use of
(1) drums. (2) masks. (3) harps.
(4) flutes. (5) lyres. (.....)
7. The father of Indian theatrical art forms is
(1) Dandin. (2) Kalidasa. (3) Viswanatha.
(4) Dhananjaya. (5) Bharata. (.....)
8. **The Little Clay Cart** was composed by
(1) Bhasa. (2) Dandin. (3) Shudraka.
(4) Kalidasa. (5) Sri Harsha. (.....)

9. The great Sanskrit play, **Ratnavali**, was composed by
 (1) Neelakantha. (2) Kalidasa. (3) Shaktibhadra.
 (4) Sri Harsha. (5) Kulasekhara. (.....)
10. The **Natya Shastra** was written by
 (1) Kalidasa. (2) Ediriwira Sarachchandra. (3) Bharata.
 (4) Dhananjaya. (5) Henry Jayasena. (.....)
11. Vasantasena is the heroine of the play
 (1) Balacharita. (2) Svapna Vasavadattam. (3) Dutavakya.
 (4) Mricchakatika. (5) Pratimanataka. (.....)
12. The three classical unities in a play are
 (1) time, place, action. (2) time, place, situation.
 (3) situation, place, action. (4) place, action, plot.
 (5) place, situation, plot. (.....)
13. 'Tragedy was the imitation of an action' was the view of
 (1) Cicero. (2) Plato. (3) Aristotle.
 (4) Donatus. (5) John Tzetzes. (.....)
14. Mimesis refers to
 (1) acting. (2) audience reaction. (3) prompting.
 (4) stage properties. (5) imitating reality. (.....)
15. A good drama critic should be
 (1) independent. (2) courageous. (3) merciless.
 (4) constructive. (5) encouraging. (.....)
16. There cannot be a dramatic performance without
 (1) a director. (2) a script. (3) an actor/actress.
 (4) a stage manager. (5) a prompter. (.....)
17. The chief characteristic of tragedy is
 (1) to create depression in the audience. (2) the downfall of the protagonist.
 (3) the death of the protagonist. (4) the projection of unrealities.
 (5) the use of the chorus. (.....)
18. The place where Sokari is performed is a/an
 (1) arena. (2) rostrum. (3) stage.
 (4) platform. (5) threshing floor. (.....)
19. Sokari is
 (1) an exorcist ceremony. (2) pure farce. (3) comedy.
 (4) a fertility rite. (5) social satire. (.....)

20. The **Nadagama** appears to have come into vogue about the
 (1) mid 18th century. (2) last quarter of the 18th century.
 (3) beginning of the 19th century. (4) second quarter of the 19th century.
 (5) third quarter of the 19th century. (.....)
21. Kolam survives today chiefly in the
 (1) coastal townships in the South. (2) dry zone. (3) Western Province.
 (4) Central Province. (5) North Central Province. (.....)
22. A performance of traditional Nadagam goes on throughout
 (1) the day. (2) the morning. (3) the afternoon.
 (4) the evening. (5) the night. (.....)
23. The pioneer director in the English-language theatre of Sri Lanka was
 (1) Robert Nicholl Cadell. (2) Leigh Smith. (3) E.F.C. Ludowyk.
 (4) Rudi Corens. (5) Neumann Jubal. (.....)
24. The first play by Bertolt Brecht to be staged in Sri Lanka was
 (1) The Caucasian Chalk Circle. (2) Mother Courage.
 (3) The Good Women of Setzuan. (4) The Life of Galileo.
 (5) The Threepenny Opera. (.....)
25. **Hunuwataye Kathawa** was a triumph for
 (1) Sugathapala de Silva. (2) Sunanda Mahendra. (3) Henry Jayasena.
 (4) Dayananda Gunawardana. (5) Premaranjitt Tilakaratne. (.....)
26. The Mecca of theatre in Sri Lanka at present is
 (1) The Tower Hall. (2) The Lionel Wendt Theatre.
 (3) The Elephinstone Theatre. (4) The John de Silva Theatre.
 (5) The Bishop's College Auditorium. (.....)
27. **Ravanesan** is a well-known Tamil play by
 (1) Professor S. Mannaguru. (2) Professor K. Sivathamby.
 (3) Professor S.Vithiananthan. (4) Professor K. Kailasapathy.
 (5) Professor S.Thillainanthan. (.....)
28. **The pioneer of the modern Tamil-language theatre in Sri Lanka was**
 (1) Professor S. Vithiananthan. (2) Professor S.Maunaguru.
 (3) Professor K. Sivathamby. (4) Professor S.Thillainanthan.
 (5) Professor K.Kailasapathy. (.....)
29. **The pioneer of the modern Sinhala-language theatre was**
 (1) Dayananda Gunawardana. (2) Ediriwira Sarachchandra. (3) Henry Jayasena.
 (4) Sugathapala de Silva. (5) Premaranjith Thilakaratne. (.....)

30. The classic song **Danno Budunge** was first sung in the play
 (1) Ratnawali. (2) Vella Vahum. (3) Vessantara.
 (4) Kada Walalu. (5) Siri Sangabo. (.....)
31. **Danno Budunge** was composed by
 (1) John de Silva. (2) Lakshmi Bhai. (3) S.Mahinda Thero.
 (4) Piyadasa Sirisena. (5) Rukmani Devi. (.....)
32. The most famous actress in the Minerva Troupe was
 (1) Lady Susantha de Fonseka. (2) Mabel Blythe. (3) Iranganie Serasinghe.
 (4) Rukmani Devi. (5) Lakshmi Bhai. (.....)
33. “**The benevolent despot**” refers to
 (1) the playwright. (2) the producer. (3) the director.
 (4) the stage manager. (5) the prompter. (.....)
34. **Vikurtti** was a play written and directed by
 (1) Athula Pathirana. (2) Sunanda Mahendra. (3) Somalatha Subasinghe.
 (4) Sarath Kothalawala. (5) Sugathapala de Silva. (.....)
35. **Vikurtti** focuses on the problems of
 (1) youth. (2) adolescents. (3) adults.
 (4) the middle aged. (5) the elderly. (.....)
36. The Tomiya series of plays was brainchild of
 (1) Ernest Macintyre. (2) Regi Siriwardana.
 (3) Ruwanthie de Chickera. (4) IJindu Dharmasena.
 (5) R.D.K. Jayawardena. (.....)
37. **The Ritual** was produced by
 (1) Michael de Soyza. (2) Neidra Williams. (3) Tracy Holsinger.
 (4) Vinodh Senadeera. (5) Jehan Aloysius. (.....)
38. **The Middle of Silence** was written by
 (1) Senaka Abeyaratne. (2) Ruwanthie de Chickera. (3) Jehan Bastians.
 (4) Regi Siriwardana. (5) Manuka Wijesinghe. (.....)
39. The character ‘**Ralahamy**’ was a creation of
 (1) H.C.N de Lanerolle. (2) E.M.W.Josheph. (3) Dick Dias.
 (4) H. Sri Nissanka. (5) V. Ariyaratnam (.....)
40. **He Comes from Jaffna** was written by
 (1) Ernest Macintyre (2) V. Ariyaratnam (3) E.F.C. Ludowyk
 (4) Jith Peiris (5) Regi Siriwardana (.....)

**

Part II

- Select **two** questions from each section and answer only **four** questions.
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Section A

1. i. Describe the performance of any folk drama in Sinhala **or** Tamil. (05marks.)
ii. Describe the impact of social changes on folk drama in Sinhala **or** Tamil. (05 marks.)
iii. Can folk drama in Sinhala **or** Tamil be saved from extinction?
Explain your point of view. (05 marks.)
2. i. Explain the themes of Sarachchandra's **Sinhabahu**. (05marks.)
ii. Why do you think Sarachchandra chose such themes? (05 marks.)
iii. Explain your view of the character of Sinhabahu. (05 marks.)
3. i. Explain your view of the character of Oedipus. (05 marks.)
ii. Explain the part played by fate in the destiny of Oedipus. (05 marks.)
ii. What is tragic about the destiny of Oedipus. Explain. (05 marks.)

Section B

4. i. Explain the resources available to a writer of comedy to generate humour. (05 marks.)
ii. Do you think good comedy is essentially serious?
Explain and illustrate your point of view. (05 marks.)
iii. How would you rank comedy among the genres of drama? Explain and illustrate your point of view. (05 marks.)
5. i. Discuss the taste of audiences for present-day Sinhala **or** Tamil **or** English language plays. (05 marks.)
ii. Explain the factors that have, in your opinion, shaped this taste. (05 marks.)
iii. How have dramatists/producers approached the question of audience taste?
Illustrate. (05 marks.)
6. i. Discuss the character of Dushyanta in **AbhijnanaSakuntalam**. (05 marks.)
ii. Describe the character of Kanva. (05 marks.)
iii. Comment on the structure of the play. (05 marks.)

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Paper II

- Important:

Part I - Answer **all** question on this paper itself and attach it to the answer scripts of **Part II**.

Part II - Select **two** questions from each section and answers only **four** questions.

Part I

- Select the correct or most appropriate answer and write its **number** in the space provided at the end of each question.

- Using the following grid, answer questions **1-6**

| Author | Style | Title | Date |
|--------------|----------|--------------------------|----------|
| <i>A</i> | <i>B</i> | Waiting for Godot | <i>C</i> |
| Anton Chekov | <i>D</i> | <i>E</i> | <i>F</i> |

1. Identify the playwright to be noted in cage *A*.
(1) Reginald Rose. (2) Samuel Beckett. (3) Ted Hughes.
(4) Edward Albee. (5) Jean Genet. (.....)
2. Identify the style to be noted in cage *B*.
(1) Realistic. (2) Naturalistic. (3) Absurdist.
(4) Expressionist. (5) Epic. (.....)
3. What is the year to be noted in cage *C* ?
(1) 1940. (2) 1945. (3) 1950.
(4) 1955. (5) 1960. (.....)
4. Identify the style to be noted in cage *D*.
(1) Realistic. (2) Naturalistic. (3) Epic.
(4) Absurdist. (5) Burlesque. (.....)
5. What is the title to be noted in cage *E* ?
(1) Three Sisters. (2) The Seagull. (3) Ivanov.
(4) The Cherry Orchard. (5) Ghost Sonata. (.....)
6. What is the year to be noted in cage *F* ?
(1) 1895. (2) 1897. (3) 1899.
(4) 1901. (5) 1903. (.....)
7. Andrew Lloyd Weber, whose famous productions have been staged in Colombo too, is
(1) British. (2) American. (3) Canadian.
(4) Australian. (5) South African. (.....)

8. **The Founder and Artistic Director of the theater group Mind Adventures is**
 (1) Feroze Kamardeen. (2) Michelle Perera. (3) Vinodh Senadeera.
 (4) Tracy Holsinger. (5) Karen Balthazaar. (.....)
9. **Everyman** is a famous
 (1) miracle play. (2) mystery play. (3) liturgical play.
 (4) morality play. (5) interlude. (.....)
10. Miracle plays was performed
 (1) inside the church. (2) outside the church. (3) in the courtyard.
 (4) in an innyard. (5) in a public park. (.....)
11. In his time, Shakespeare's plays were performed on
 (1) a proscenium stage. (2) a circular stage. (3) a square stage.
 (4) an apron stage. (5) a revolving stage. (.....)
12. In his lifetime, Shakespeare's plays were performed in
 (1) Stratford-upon-Avon (2) Oxford (3) Cambridge.
 (4) Bristol. (5) London. (.....)
13. Shakespeare's audience consisted of
 (1) the working class. (2) the lower middle class. (3) the upper middle class.
 (4) the upper class. (5) all classes. (.....)
14. **Hamlet** was one of Shakspeare's famous
 (1) tragedies. (2) comedies. (3) romances.
 (4) histories. (5) Roman plays. (.....)
15. The great majority of plays in Elizabethan times were written for the
 (1) Court. (2) universities. (3) legal inns.
 (4) innyards. (5) commercial theatres. (.....)
16. The leading exponent of "the comedy of ideas" in early 20th century Britain was
 (1) Henry James. (2) Aldous Huxley. (3) G. K. Chesterton.
 (4) Bernard Shaw. (5) James Barrie. (.....)
17. The premier exponent of verse drama in 20th-century Britain was
 (1) Christopher Fry. (2) W.H Auden. (3) T.S. Eliot.
 (4) W.B. Yeats. (5) John Millington Synge. (.....)
18. 'The problem play' in Western Europe was initiated by
 (1) Anton Chekov (2) Henrik Ibsen.
 (3) Frederico Garcia Lorca. (4) Luigi Pirandello.
 (5) August Strindberg. (.....)
19. 'The Epic Theatre' was an innovation of
 (1) Bertolt Brecht. (2) Jean-Paul Sartre. (3) Jean Anouilh.
 (4) Jean Genet. (5) Max Frisch. (.....)

20. 'The Theatre of Cruelty' was an innovation of
 (1) Jean Giradoux. (2) Geroge Buchner. (3) Eugene Ionesco.
 (4) Gerhart Hauptmann. (5) Antoine Artaud. (.....)
21. **The Bald Prima Donna** was written by
 (1) Alfred Jarry. (2) Luigi Pirandello. (3) Henrik Ibsen.
 (4) Eugene Ionesco. (5) Friedrich Durrenmatt. (.....)
22. 'The comedy of menace' is the forte of
 (1) John Mortimer. (2) John Hopkins. (3) David Mowat.
 (4) Alan Sharp. (5) Harold Pinter. (.....)
23. A fairly recent play produced by a Sri Lankan in English concerns the short stay in Sri Lanka of the famous European playwright
 (1) Henrik Ibsen. (2) Bertolt Brecht. (3) August Strindlerg.
 (4) Anton Chekov. (5) Luigi Pirandello. (.....)
24. The title of the play mentioned in question no. 23 is
 (1) Prometheus. (2) The Temptations of Paradise. (3) The Long Day's Task.
 (4) Almsgiving. (5) The Mannequin. (.....)
25. The author of the play mentioned in question no. 23 is
 (1) Senaka Abeyratne. (2) Jehan Aloysius. (3) Manuka Wijesinghe.
 (4) R.D.K. Jayawardena. (5) Regi Siriwardena. (.....)
26. The flashback as a technique was initiated in European drama by
 (1) Anton Chekov. (2) Bertolt Brecht. (3) Henrik Ibsen.
 (4) August Strindberg. (5) Antoine Artaud. (.....)
27. **An Enemy of the People** was written by
 (1) Jean-Paul Sartre. (2) Jean Giradoux. (3) Max Frisch.
 (4) Henrik Ibsen. (5) Anton Chekov. (.....)
28. **An Enemy of the People** was adapted in Sinhala as **Jana Hatura** by
 (1) Namel Weeramuni. (2) Sunanda Mahendra.
 (3) Ranjith Dharmakeerthi. (4) Dharmasiri Bandranayake.
 (5) Henry Jayasena. (.....)
29. **The 'alienation effect'** was an innovation of
 (1) Henrik Ibsen. (2) August Strindberg. (3) Anton Chekov.
 (4) Bertolt Brecht. (5) Luigi Pirandello. (.....)
30. The character Azdak was created by
 (1) Max Frisch. (2) Jean Paul Sartre. (3) Eugene Ionesco.
 (4) Bertolt Brecht. (5) Gerhart Hauptmann. (.....)

31. The Theatre of the Absurd originated in
 (1) U.K. (2) U.S.A. (3) France.
 (4) Germany. (5) Norway. (.....)
32. “Kitchen Sink” drama was a trend that arose in
 (1) U.K. (2) U.S.A. (3) France.
 (4) Germany. (5) Norway. (.....)
33. **The Fiddler on the Roof**, adapted in Sinhala as **Vadakaya Vahala Uda**, is best categorized as a
 (1) comedy. (2) farce. (3) burlesque.
 (4) vaudeville. (5) musical. (.....)
34. Ranjith Dharmakeerthi’s play **Angara Ganga Gala Basi** in an adaptation of
 (1) It Happened in Irkutsk. (2) Lower Depths. (3) The Overcoat.
 (4) The Cherry Orchard. (5) Doctor Zhivago. (.....)
35. The original play of **Angara Ganga Gala Basi** was written by
 (1) Maxim Gorki. (2) Nikolai Gogol. (3) Boris Pasternak.
 (4) Anton Chekov. (5) Alexei Arbuzov . (.....)
36. **Mother Courage**, a play adapted in Sinhala, was written by
 (1) Federico Garcia Lorca. (2) J.M. Synge. (3) Dylan Thomas.
 (4) Bertolt Brecht. (5) Antoine Artaud. (.....)
37. The world’s longest running play, **The Mousetrap**, is by
 (1) Mickey Spillane. (2) Earle Stanley Gardner. (3) Sexton Blake.
 (4) Ian Fleming. (5) Agatha Christie. (.....)
38. Estragon is a character in the path-breaking play
 (1) Look Back in Anger. (2) Waiting for Godot. (3) The Balcony.
 (4) The Birthday Party. (5) Long Day’s Journey into Night. (.....)
39. The famous novelist who wrote working-class plays, was
 (1) D.H. Lawrence. (2) Joseph Conrad. (3) Henry James
 (4) E.M. Forster. (5) Rudyard Kipling. (.....)
40. **Funny Money**, a play staged in Colombo, was written by
 (1) Ray Cooney. (2) Angus Wilson. (3) Arnold Wesker.
 (4) Brendon Behan. (5) G.F. Newman. (.....)

**

Part II

- Select **two** questions from each section and answer only four questions.
-

Section A

1. “The dramatic author is a lay preacher who hawks about the ideas of his time in popular form.”
 - i. Comment on this statement. (05 marks.)
 - ii. Apply this statement to stylized drama in **either** Sinhala **or** Tamil **and explain** the results. (05 marks.)
 - iii. Apply this statement to realistic drama in Sinhala **or** Tamil **or** English. (05 marks.)
2.
 - i. Comment on the character of Julius Caesar in Shakespeare’s play. (05marks.)
 - ii. Comment on the character of Brutus in **Julius Caesar**. (05marks.)
 - iii. Explain the theme of the play. (05 marks.)
3.
 - i. Explain how an actor/actress could prepare himself/herself to play a lead role. (05 marks.)
 - ii. Explain how a lead actor/actress could perform on stage during an actual performance in relation to his/her fellow players. (05 marks.)
 - ii. Explain how a lead actor/actress could perform on the stage during an actual performance in relation to the audience. (05 marks.)

Section B

4.
 - i. Discuss the role of foreign plays and musicals in the English-language theatre of Sri Lanka (05 marks.)
 - ii. Discuss the role of plays originally written in English by local dramatists. (05 marks.)
 - iii. Explain the paucity of such plays. (05 marks.)
5.
 - i. Analyses the character of Nora in **A Doll’s House**. (05 marks.)
 - ii. Analyses the character of Torvald Helmer in **A Doll’s House**. (05 marks.)
 - iii. Explain the significance of the conclusion of **A Doll’s House** for Ibsen’s society and for ours. (05 marks.)
6.
 - i. What does the term “ stage conventions” mean to you? (05 marks.)
 - ii. Note some conventions of the Greek stage. (05 marks.)
 - iii. Note some conventions of the Elizabethan stage (05 marks.)

(59) Drama and Theatre (English)

Practical Test

★ The examination consists of two sections:

Part A - Acting *75 marks*

Part B - Oral *25 marks*

Part A - Acting

Time: 30 minutes

Each candidate will appear alone before the Board of Evaluation.

Marks will be allotted under the headings given below.

A .1. *Presentation of a song/ lyric from a play or a piece of dialogue.* (10 marks)

Presenting a song / lyric from a nadagam/ nurti/modern play with appropriate gestures
(3-5 minutes)

A .2. *A monologue or soliloquy* (10 marks)

Presentation of a monologue or soliloquy from a prescribed play in the appropriate tempo.
(3-5 minutes)

A .3. *Mime* (15 marks)

Presenting a one-person performance on a subject given by the Board of Evaluation a few minutes earlier. Without using the resources of a voice, a situation has to be created.

Situation

E.g. (i) Watching a thrilling cricket match on television in the company of others.

(ii) Crossing a road in thick traffic.

(iii) A soldier in action in a battlefield. (3-5 minutes)

A .4. *Portraying characters from the prescribed plays.* (20 marks)

Candidates have to portray two characters from the prescribed plays.

Candidates are free to select one character while the other will be assigned to the candidates by the Board of Evaluation. Time for each portrayal - (3-5 minutes)

Each portrayal will carry 10 marks (10 x 2 = 20 marks)

A 5. *Improvisation* (20 marks)

Candidates should perform a subject given them a few minutes earlier by the Board of Evaluation. (3-5 minutes)

Using the resources of voice and body, each candidate should create a dramatic situation.

Situations

E.g. (i) Participating in an open air musical show as a member of the audience.

(ii) A politician addressing a meeting during an election .

(iii) Bargaining at a Sunday Fair.

Part B - Oral

Time: 10 minutes

Candidates will be asked 5 questions: each question carries 5 marks (5x5 = 25 marks maximum).

Candidates will be tested on drama production on the basis of one question each under five headings.

1. Drama Production/Direction
2. Stage Lighting
3. Drama Music
4. Stage Decor/Stage Management
5. Make Up

B1. *Drama Production/Direction*

E.g. Would you consider drama production as team work ?

B2. *Stage Lighting*

E.g. How important is lighting in staging a realistic play in Sinhala **or** Tamil **or** English?

B3. *Drama Music*

E.g. What are the possible functions of music in drama production?

B4. *Stage Decor/Stage Management*

E.g. (i) How important is stage decor in a realistic play in Sinhala **or** Tamil **or** English ?

(ii) How important is the contribution of a stage manager to the success of a performance?

B5. *Make-Up*

E.g. (i) How important is make-up in projecting a male **or** female character?