

අභ්‍යන්තර පොදු සහතික පත්‍ර (ලයක් පෙළ) විභාගය, 2017 අගෝස්තු කළමිල් පොතුත් තුරාතුරු පත්තිර (ඉ යුරු තුරු) පරිශ්‍යා, 2017 බුක්ස්‌රු General Certificate of Education (Adv. Level) Examination, August 2017

நாட்டு கூ ரங்க கலைக் கலை நாடகமும் அரங்கியலும்	I (ஒலிமிக்)
Drama & Theatre	I (ஆங்கிலம்)
	I (English)

59 E I

பூர் குறகி
மூன்று மணித்தியாலம்
Three hours

Index No. :

Part I
Total Marks

Instructions:

- * **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 West End is a theatre area in
(1) Berlin. (2) Rome. (3) London. (4) Paris. (5) New York. (.....)
2. Broadway is a famous theatre area in
(1) London. (2) New York. (3) Berlin. (4) Paris. (5) Rome. (.....)
3. Fate in Great tragedy is
(1) cynical. (2) condescending. (3) messy.
(4) hostile. (5) indifferent. (.....)
4. The first recorded actor was
(1) Thespis. (2) Choerilus. (3) Euripedes. (4) Pratinas. (5) Phrynicus. (.....)
5. The forte of Sophocles was
(1) comedy. (2) farce. (3) burlesque. (4) history. (5) tragedy. (.....)
6. In Aristotle's **Poetics**, 'catharsis' meant
(1) miscalculation. (2) reversal. (3) purgation. (4) tragic flaw. (5) imitation. (.....)
7. The character of Oedipus was a creation of
(1) Aristophanes. (2) Sophocles. (3) Euripedes. (4) Terence. (5) Phrynicus. (.....)
8. **Lady Han** is a play in the Japanese classical genre called
(1) Bunraku. (2) Kabuki. (3) Noh. (4) Genroku. (5) Kyogen. (.....)
9. **The Salt Gatherer** is a play in the classical Japanese genre called
(1) Kabuki. (2) Noh. (3) Bunraku. (4) Kyogen. (5) Genroku. (.....)
10. **Shankuntala** was written by
(1) Kalidasa. (2) Dananjaya. (3) Bhasa. (4) Sri Harsha. (5) Sudraka. (.....)
11. Vasantasena is the heroine of the play
(1) **Dutayākya**. (2) **Pratimanātaka**. (3) **The Little Clay Cart**.
(4) **Bālacharita**. (5) **Svapna Vasadattam**. (.....)
12. **The Three Estates** is a famous
(1) morality play. (2) mystery play. (3) miracle play.
(4) liturgical play. (5) interlude. (.....)

13. Shakespeare's mastery of the art of drama was made possible largely by the pioneering work of
 (1) Thomas Lodge. (2) Sir Philip Sydney. (3) Edmund Spenser.
 (4) Thomas Wyatt. (5) Christopher Marlowe. (.....)

14. The majority of plays in Elizabethan times were written for the
 (1) court. (2) universities. (3) inns.
 (4) commercial theatres. (5) legal inns. (.....)

15. Shakespeare had visited
 (1) Venice. (2) Cairo. (3) Rome. (4) Paris. (5) No foreign city. (.....)

16. The Shakespearean tragedy most written about, is
 (1) **King Lear.** (2) **Macbeth.** (3) **Hamlet.**
 (4) **Antony and Cleopatra.** (5) **Coriolanus.** (.....)

17. The total number of plays written by Shakespeare is over
 (1) 10. (2) 15. (3) 20. (4) 25. (5) 30. (.....)

18. Shakespeare's major plays were performed, in his day,
 (1) on an apron stage. (2) in the open air. (3) on a revolving stage.
 (4) on a rectangular stage. (5) on a square stage. (.....)

19. "Vaudeville theatre" is a form associated with
 (1) Scotland. (2) Ireland. (3) Canada. (4) U.S.A. (5) Latin America. (.....)

20. Andrew Lloyd Webber became famous as a composer of
 (1) musicals. (2) farces. (3) comedies. (4) satires. (5) burlesques. (.....)

21. Andrew Lloyd Webber was
 (1) American. (2) Canadian. (3) English. (4) Irish. (5) Scottish. (.....)

22. "Don't cry for me Argentina" is a famous song from the equally famous musical
 (1) **Cats.** (2) **Evita.** (3) **Jesus Christ Superstar.**
 (4) **The Phantom of the Opera.** (5) **My Fair Lady.** (.....)

23. Sokari hails from
 (1) Kerala. (2) Tamil Nadu. (3) Bengal. (4) Punjab. (5) Mysore. (.....)

24. A season of Kolam usually lasts about
 (1) three days. (2) four days. (3) five days. (4) six days. (5) one week. (.....)

25. A performance of a traditional Nadagam goes on throughout
 (1) the day. (2) the morning. (3) the afternoon. (4) the evening. (5) the night. (.....)

26. Kolam is
 (1) an exorcistic ceremony. (2) a fertility rite. (3) mimic entertainment.
 (4) bawdy farce. (5) comic ritual. (.....)

27. The landmark play, **Waiting for Godot** was written by
 (1) Harold Pinter. (2) Samuel Beckett. (3) Henrik Ibsen.
 (4) John Osborne. (5) Arnold Wesker. (.....)

28. **Waiting for Godot** was originally written in
 (1) German. (2) Italian. (3) Spanish. (4) Norwegian. (5) French. (.....)

29. 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. (.....)

30. Miracle plays of medieval times were performed
 (1) inside the church. (2) outside the church. (3) in the courtyard.
 (4) in the innyard. (5) in the town square. (.....)

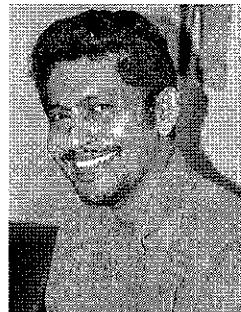
31. **Sadaya Marai Salli Hamarai**, staged 175 times by May 2017, is a Sinhala adaptation of a play by the British dramatist
 (1) Noel Coward. (2) Oscar Wilde. (3) R.B. Sheridan.
 (4) John Mortimer. (5) Ray Cooney. (.....)

32. **It Runs in the Family** is a classic British farce by
 (1) Alan Sharp. (2) David Mowat. (3) Ray Cooney.
 (4) Edward Bond. (5) Arnold Wesker. (.....)

33. It was produced in Sri Lanka in May 2017 by
 (1) Indu Dharmasena. (2) Ruwanthie Chickera. (3) Jehan Aloysius.
 (4) Tracy Holsinger. (5) Karen Balthazaar. (.....)

34. **Run for your wife** is by British playwright
 (1) Giles Cooper. (2) Ray Cooney. (3) Alan Burns.
 (4) William Trevor. (5) John Hopkins. (.....)

35. The picture is of a popular playwright actor-producer of English language theatre in Sri Lanka, Identify him
 (1) Jehan Aloysius. (2) Feroze Kamardeen.
 (3) Jerome de Silva. (4) Indu Dharmasena.
 (5) Vinodh Senadheera.



(.....)

36. The picture is a scene from a classic Sinhala stylized play. Identify the play.
 (1) **Maname**. (2) **Vella Vahun**.
 (3) **Nari Bena**. (4) **Sinhabahu**.
 (5) **Kusa Pabawathie**.

(.....)

37. The Theatre Group associated with the rise into prominence of Ernest Macintyre as a playwright producer was
 (1) Stage and Set. (2) Ceylon Amateur Dramatic Club.
 (3) Ceylon University Dramatic Society. (4) Mind Adventures.
 (5) The Workshop Players. (.....)

38. The character, Romeo, was created by
 (1) Ben Johnson. (2) Christopher Marlowe. (3) Robert Greene.
 (4) John Webster. (5) William Shakespeare. (.....)

39. The Punchi Theatre, Borella was founded by
 (1) Ernest Macintyre. (2) Jehan Aloysius. (3) Ruwanthie de Chickera.
 (4) Senka Abeyratne. (5) Namel Weeramuni. (.....)

40. **Rumors** is a farcical play (staged in Sri Lanka in March 2017) by
 (1) Edward Albee. (2) Clifford Odets. (3) Arthur Miller.
 (4) Neil Simon. (5) Eugene O'Neill. (.....)

* *

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நடவடிக்கை பொடி கல்வி குழு (கல்வி நிலை) விழாவை, 2017 அன்றைக்கு கல்விப் பாருத் தராதரப் பத்திர (உயர் தரப்)ப் பற்றி செ, 2017 ஒக்டோபர் General Certificate of Education (Adv. Level) Examination, August 2017

ନାଟ୍ୟ ଓ ରଂଗ କ୍ଲାବ	I (ଓଡ଼ିଆ)
ନାଟକମୁଦ୍ରା ଓ ଅର୍ଥକାର୍ଯ୍ୟମୁଦ୍ରା	I (ଆନ୍ଦଳେଶ୍ୱର)
Drama & Theatre	I (English)

59 E I

Instructions:

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

Part II

Section A

1. (i) What are the qualities of a farce as a genre in drama? Illustrate. (05 marks)
(ii) What are the uses which these qualities can serve? Illustrate. (05 marks)
(iii) What place can farce occupy in the Sinhala or Tamil or English language theatre in Sri Lanka? Illustrate. (05 marks)
2. (i) Explain the statement “No conflict, no drama”, illustrating the kinds of conflict possible in a play. (05 marks)
(ii) To what extend do you agree with this statement? Illustrate your point of view. (05 marks)
(iii) In what ways can some of the possible conflicts be projected on the stage? (05 marks)
3. (i) In what ways is a play different from a novel? (05 marks)
(ii) In what ways is realistic drama different from poetry? (05 marks)
(iii) In what ways is responding to a play in the study different from responding to a novel or a poem? (05 marks)

Section B

4. (i) Comment on the uses of music in a realistic play. (05 marks)
(ii) Comment on the uses of music in a stylized play. (05 marks)
(iii) Can plays, realistic or in verse (not stylized plays), be effective totally without music? Illustrate your point of view. (05 marks)

5. (i) Explain the possibilities open to a performer of mime. (05 marks)
(ii) Explain the possible audience responses to mime performances. (05 marks)
(iii) To what extent would you consider mime a form of drama? Explain your point of view. (05 marks)

6. (i) Explain the advantages of using a stylized form in drama. (05 marks)
(ii) Comment on its limitations. (05 marks)
(iii) Do you think the stylized form will have to be discarded in course of time? Explain your point of view. (05 marks)

* * *

உடலங்கள் கொட்டு விடுதலை, 2017 முனையில் கல்விப் பொதுத் தூராகுப் பத்திரி (உயர் தூரு) பரிசீலனை, 2017 ஒக்டோபர் General Certificate of Education (Adv. Level) Examination, August 2017

ନାଟ୍ୟ ଓ ରଂଗ କଲାବ	II (ଡାକ୍ତିରି)
ନାଟକମୁଦ୍ରା ଅରଙ୍କକିଯାଇଲୁମ୍	II (ଆଙ୍କଳିଲାମ୍)
Drama & Theatre	II (English)

59 E II

ஒடை நிலை
முண்று மணித்தியாலம்
Three hours

Index No.:

Part I

Total Marks

Instructions:

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

Part I

10. The “alienation effect” was an invention of
 (1) Jean-Paul Satre. (2) Bernard Shaw. (3) Bertolt Brecht.
 (4) Ugo Betti. (5) Samuel Beckett. (.....)

11. The famous Sinhala song, ‘Danno Budunge’, first figures in the play,
 (1) **Siri Sangabo.** (2) **Ratnavali.** (3) **Kada Valalu.**
 (4) **Vella Vahum.** (5) **Vessantara.** (.....)

12. ‘Danno Budunge’ was composed by
 (1) S. Mahinda Thero. (2) Piyadasa Sirisena. (3) Lakshmi Bhai.
 (4) Rukmani Devi. (5) John de Silva. (.....)

13. Ediriweera Sarathchandra’s classic Sinhala plays, **Maname** and **Sinhabahu**, draw upon the traditional
 (1) Sokari. (2) Thovil. (3) Nadagama. (4) Kolam. (5) Kankariya. (.....)

14. Sarachandra received assistance regarding this traditional form from
 (1) Siri Gunasinghe. (2) Henry Jayasena. (3) Gunadasa Amarasekara.
 (4) Dayananda Gunawardana. (5) Ampe Charles Gunasinghe Gurunnanse. (.....)

15. The centre of the English-language theatre in Sri Lanka is
 (1) the BMICH. (2) the John de Silva theatre.
 (3) the Lionel Wendt theatre. (4) the Bishop’s College auditorium.
 (5) the British Council. (.....)

16. **He Comes from Jaffna** was written by
 (1) H.C.N. de Lanerolle. (2) E.M.W. Joseph. (3) Indu Dharmasena.
 (4) Dick Dias. (5) E.F.C. Ludowyk. (.....)

17. **He Still Comes from Jaffna** was written by
 (1) V. Ariyaratnam. (2) Ernest Macintyre. (3) Ruwanthie de Chickera.
 (4) Indu Dharmasena. (5) Jean Arasanayagam. (.....)

18. Exceptionally for a “respectable” woman in her time, Lady Susantha de Fonseka came on the stage under the direction of
 (1) Dick Dias. (2) Gamini Gunawardena. (3) E.F.C. Ludowyk.
 (4) Lucien de Zoysa. (5) H.C.N. de Lanerolle. (.....)

19. The theatre director well known for staging vintage British comedies and musicals at the present time is
 (1) Haig Karunaratne. (2) Ruana Rajepakse. (3) Vinodh Senadeera.
 (4) Jith Peiris. (5) Tracy Holsinger. (.....)

20. **Middle of Silence** was a notable play by
 (1) Senake Abeyratne. (2) Ruwanthie de Chickera. (3) Manuka Wijesinghe.
 (4) Ruana Rajapakse. (5) Haig Karunaratne. (.....)

21. **The Ritual** is an innovative play created by
 (1) Michael de Soyza. (2) Ediriwira Sarathchandra. (3) Ernest Macintyre.
 (4) E.F.C. Ludowyk. (5) Jehan Aloysius. (.....)

22. **The Caucasian Chalk Circle** was written by
 (1) August Strindberg. (2) Henrik Ibsen. (3) Bertolt Brecht.
 (4) Jean-Paul Satre. (5) Anton Chekov. (.....)

23. **The Caucasian Chalk Circle** was originally written in
 (1) French (2) Italian (3) German (4) Norwegian (5) Russian (.....)

24. The ever popular Sinhala version of **The Caucasian Chalk Circle** was a triumph for
 (1) Henry Jayasena. (2) Sunanda Mahendra. (3) Laciem Bulathsinhala.
 (4) Dharmasiri Bandaranayake. (5) Ranjith Dharmakeerthi. (.....)

25. **The Unimportance of Being Ernest about Aryan and Dravidian** is a recent play written by
 (1) Indu Dharmasena. (2) Ruwanthie de Chickera. (3) Ernest Macintyre.
 (4) H.C.N. de Lanerolle. (5) E.M.W. Joseph. (.....)

26. This play draws on a British play with a similar title by
 (1) Noel Coward. (2) R.B. Sheridan. (3) Bernard Shaw.
 (4) Ray Cooney. (5) Oscar Wilde. (.....)

27. **Stormy Weather** was a play written and directed in March 2017 by
 (1) Jerome L. de Silva. (2) Neidra Williams. (3) Jehan Aloysius.
 (4) Anushka Senanayake. (5) Feroze Kamardeen. (.....)

28. **The Senator**, a classic of the Sri Lankan English-language theatre revived in March 2017, is by
 (1) E.M.W. Joseph. (2) Lucien de Zoysa. (3) H.C.N. de Lanerolle.
 (4) Dick Dias. (5) H. Sri Nissanka. (.....)

29. **The Senator** is best described as a/an
 (1) political satire. (2) diverting farce. (3) amusing comedy.
 (4) hilarious burlesque. (5) pointless fun. (.....)

30. The notable Sinhala play **Suba Saha Yasa**, revived in February 2017, was written by
 (1) Udayasiri Wickremarathne. (2) Sajeewa Malmalaarachchige. (3) Simon Nawagaththegama.
 (4) Sunanda Mahendra. (5) Jayasekara Aponsu. (.....)

31. Since their inception in 1992, the moving spirit behind **The Workshop Players** has been the Founder Director
 (1) Tracy Holsinger. (2) Michelle Perera. (3) Nafeesa Amirudeen.
 (4) Steve de la Zilwa. (5) Jerome de Silva. (.....)

32. New research, also reported in the local newspapers, has claimed that one of Shakespeare's tragedies has been dated wrongly. Identify the tragedy.
 (1) **King Lear**. (2) **Hamlet**. (3) **Macbeth**.
 (4) **Coriolanus**. (5) **Antony and Cleopatra**. (.....)

33. Paul Robeson, the great negro actor's performance in the title role of one of Shakespeare's tragedies, has gone down into history. Identify the tragedy.
 (1) **King Lear**. (2) **Hamlet**. (3) **Macbeth**. (4) **Coriolanus**. (5) **Othello**. (.....)

34. "Kitchen Sink" drama was a trend that arose in
 (1) U.K. (2) U.S.A. (3) France. (4) Germany. (5) Italy. (.....)

35. **The Angry Young Men** appeared in drama in
 (1) U.K. (2) U.S.A. (3) France. (4) Germany. (5) Italy. (.....)

36. The classic Sri Lankan character "Ralahamy" was created by
 (1) E.M.W. Joseph. (2) Dick Dias. (3) H. Sri Nissanka.
 (4) H.C.N. de Lanerolle. (5) Ernest Macintyre. (.....)

37. "Ralahamy" first appeared as a character in the
 (1) early 1920s. (2) late 1920s. (3) early 1930s. (4) late 1930s. (5) early 1940s. (.....)

38. Drama originally written and published in English by Sri Lankans first appeared in the
 (1) 1910s. (2) 1920s. (3) 1930s. (4) 1940s. (5) 1950s. (.....)

39. **Diary of Freddy** was written and produced in November 2016 by
 (1) Feroze Kamardeen. (2) Indu Dharmasena.
 (3) Michelle Perera. (4) Karen Balthazaar.
 (5) Mohamed Adamaly. (.....)

40. The post-1956 revival of Sri Lankan Tamil drama owes a great deal to
 (1) K. Sivathamby. (2) S. Maunaguru.
 (3) S. Pathmanathan. (4) S. Vithiananthan.
 (5) K. Kailasapatty. (.....)

* *

අධ්‍යාපන පොදු සහතික පථ (දැක්සී පෙළ) විභාගය, 2017 අගෝස්තු කළමනීය පොනුත් තුරාතුම් ප්‍රතිඵල (ශ්‍රී යාරියා සේ, 2017 ඉකළානු General Certificate of Education (Adv. Level) Examination, August 2017

ନାଟ୍ୟ ହା ରଂଗ କଲାବି	I (ଡାଇଲିକ୍)
ନାଟକମୁଦ୍ରା ଅରଙ୍କିଯାଲୁମ୍	I (ଆନ୍ତକିଲାମ୍)
Drama & Theatre	I (English)

59 E II

Instructions:

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

Part II

Section A : Sri Lankan Theatre

1. (i) Discuss the kinds of play that should be performed in either boys' or girls' or mixed schools. (05 marks)
(ii) Discuss how school children should be trained to perform in plays. (05 marks)
(iii) Discuss the ways in which school drama could contribute to the development of adult drama.(05 marks)
2. (i) Explain your view of the mother in Ediriweera Sarathchandra's play **The Golden Swan**. (05 marks)
(ii) Comment on the characters of Nandavati and Sundarinanda. (05 marks)
(iii) Do you think **The Golden Swan** would interest present-day audiences? Explain your point of view. (05 marks)
3. (i) Comment on Ernest Macintyre's play **The Loneliness of the Short Distance Traveller**. (05 marks)
(ii) Comment on Ernest Macintyre's play **A Somewhat Mad and Grotesque Comedy**. (05 marks)
(iii) Do you think these two plays contain the seeds of Macintyre's future development as a playwright? Explain your point of view. (05 marks)

Section B : World Theatre

4. (i) Do you think *either Julius Caesar or Othello* is about power? Explain your point of view.(05 marks)

(ii) Comment on the conclusion of *either Julius Caesar or Othello*. (05 marks)

(iii) *Either* Do you think Shakespeare belittles Julius Caesar? Explain your point of view.

Or

Is Othello a noble hero? Explain your point of view. (05 marks)

5. (i) What is the meaning you gather from your reading of **The Zoo Story**? (05 marks)

(ii) Do you think its two characters are adequate to convey the meaning? Explain. (05 marks)

(iii) Do you think **The Zoo Story** would be interesting in performance? Explain. (05 marks)

6. (i) Would you describe Nora in **A Doll's House** as a “doll”? Explain. (05 marks)

(ii) Do you find Torvald Helmer in **A Doll's House** an interesting character? Explain. (05 marks)

(iii) Explain the significance of the conclusion of **A Doll's House** for Ibsen's society and for ours. (05 marks)
