

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
ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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52 E I, II

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2025(2026)
கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2025(2026)
General Certificate of Education (Ord. Level) Examination, 2025(2026)

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 කියවීම් 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. E.F.C. Ludowyke is best known for
 - (1) indigenous ritual drama.
 - (2) developing English theatre in Sri Lanka.
 - (3) writing mask plays.
 - (4) film direction only.
2. The term **blocking** in theatre refers to
 - (1) arrangement of stage lighting.
 - (2) planned movement of actors on stage.
 - (3) design of the backdrop.
 - (4) division of scenes.
3. A soliloquy is best described as
 - (1) dialogue between two characters.
 - (2) chorus narration.
 - (3) improvised speech.
 - (4) speech delivered directly to the audience revealing inner thoughts.
4. The use of exaggerated emotions and clear moral oppositions is a feature of
 - (1) Realism.
 - (2) Absurd theatre.
 - (3) Melodrama.
 - (4) Tragedy.
5. Which stage type has the audience on three sides of the acting area?
 - (1) Proscenium
 - (2) Arena
 - (3) Thrust
 - (4) Black box
6. **Nrtya** can best be defined as
 - (1) dance expressing emotions and stories.
 - (2) pure dance based on rhythm and movement.
 - (3) dramatic performance with dialogue.
 - (4) ritual healing performance.
7. Which element is essential to both **Nrtya** and **Natya**?
 - (1) Emotional expression
 - (2) Set construction
 - (3) Spoken language only
 - (4) Mask usage
8. The primary purpose of stage lighting is to
 - (1) decorate the stage.
 - (2) replace dialogue.
 - (3) ensure visibility and mood.
 - (4) reduce actor movement.
9. Which traditional ritual performance uses masked characters to represent disease-causing demons and perform healing?
 - (1) Shanthi Karma
 - (2) Rata Yakuma
 - (3) Sokari
 - (4) Sanni Yakuma

10. A theatrical feature/s common to Sinhala indigenous rituals is/are
 (1) scripted dialogue only. (2) masks, movement and music.
 (3) modern lighting. (4) spoken narration only.
11. A freeze-frame in performance is used to
 (1) extend a scene. (2) highlight a key moment.
 (3) change costumes. (4) end a play.
12. Which role supervises rehearsals and overall performance unity?
 (1) Director (2) Producer
 (3) Playwright (4) Technician
13. One main advantage of arena theatre is
 (1) easy use of large sets. (2) increased intimacy with the audience.
 (3) clear backstage areas. (4) strong illusion of realism.
14. In folk drama, stories are often based on
 (1) science fictions. (2) court records.
 (3) local legends and traditions. (4) classical mythology only.
15. Vocal projection mainly involves
 (1) shouting loudly. (2) using microphones.
 (3) effective use of breath and articulation. (4) speaking quickly.
16. The **fourth wall** convention assumes that
 (1) actors face only the director. (2) the audience is invisible to performers.
 (3) sets must be realistic. (4) music guides the action.
17. Which of the following is commonly used in modern theatre?
 (1) Oil lamps (2) Painted backdrops only
 (3) Multimedia projections (4) Natural sunlight only
18. Which theatre form deliberately breaks illusion to provoke thought?
 (1) Epic theatre (2) Romantic drama
 (3) Naturalism (4) Opera
19. In modern theatre, performance space is often
 (1) used creatively and symbolically. (2) ignored completely.
 (3) always realistic. (4) limited to indoor stages.
20. The central theme of **Let's Give Them Curry** is
 (1) mythological conflict. (2) historical warfare.
 (3) religious ritual. (4) cultural identity and migration.
21. Improvisation requires actors to
 (1) memorise scripts. (2) respond creatively in the moment.
 (3) follow strict blocking. (4) depend on narration.
22. The climax of a drama is the point where
 (1) characters are introduced. (2) setting is explained.
 (3) background is revealed. (4) conflict reaches highest intensity.
23. Which feature best suits children's theatre?
 (1) Complex symbolism (2) Dark lighting
 (3) Clear action and visual storytelling (4) Minimal movement
24. Which dramatist contributed significantly to university theatre culture?
 (1) Jerome de Silva (2) Ruwanthi de Chickera
 (3) E.F.C. Ludowyke (4) Ernest MacIntyre
25. Jerome de Silva's plays are recognised mainly for their
 (1) mythological themes. (2) social awareness and local context.
 (3) musical dominance. (4) ritual healing focus.

[see page three]

26. Ruwanthi de Chickera's theatre style can best be described as
 (1) experimental and political. (2) classical and conservative.
 (3) myth-based. (4) dance-oriented only.
27. Costume colour can primarily suggest
 (1) stage dimensions. (2) audience reaction.
 (3) script length. (4) character status or mood.
28. Which performance relies heavily on stylised movement and music?
 (1) Documentary drama (2) Musical theatre
 (3) Naturalistic drama (4) Radio drama
29. The rehearsal process mainly helps actors to
 (1) design sets. (2) develop character and coordination.
 (3) market the play. (4) edit the script.
30. Iranganie Serasinghe is especially admired in Sinhala theatre for her
 (1) Nurthi singing voice.
 (2) ritual dance performances.
 (3) powerful character portrayal in modern drama.
 (4) comic folk acting.
31. The play **Raja Kapuru** draws its subject matter mainly from
 (1) urban social realism. (2) sinhala historical legend.
 (3) absurd theatre. (4) street improvisation.
32. Which space is most commonly used in street theatre?
 (1) Open public areas. (2) Formal auditorium.
 (3) Television studios. (4) Classrooms only.
33. The main aim of theatre games is to
 (1) entertain the audience. (2) train technical staff.
 (3) replace rehearsals. (4) develop performance skills.
34. Character motivation refers to
 (1) costume choice. (2) stage position.
 (3) scene duration. (4) reason behind a character's actions.
35. Which performer strongly influenced experimental theatre practice in Sri Lanka?
 (1) Indu Dharmasena (2) Iranganie Serasinghe
 (3) Gamini Hattotuwegama (4) Jerome de Silva
36. Which of the following enhances realism?
 (1) Stylised gestures (2) Natural speech patterns
 (3) Masks and chorus (4) Direct narration
37. Which playwright is closely associated with socially critical modern Sinhala drama?
 (1) Ediriweera Sarachchandra (2) Sugathapala de Silva
 (3) Henry Jayasena (4) P.B. Alwis Perera
38. The ending of a tragedy usually results in
 (1) comic relief. (2) celebration.
 (3) resolution through suffering or loss. (4) open improvisation.
39. Which factor most affects audience engagement?
 (1) Ticket price (2) Emotional and visual impact
 (3) Length of programme notes (4) Seating arrangement only
40. Theatre-in-education mainly aims to
 (1) train professional actors. (2) promote learning through performance.
 (3) entertain tourists. (4) preserve rituals.

* *

[see page four

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52 E I, II

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නාට්‍ය හා රංග කලාව (ඉංග්‍රීසි) I, II
 நாடகமும் அரங்கியலும் (ஆங்கிலம்) I, II
 Drama and Theatre (English) I, II

Drama and Theatre (English) II

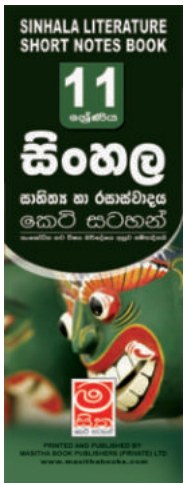
* Answer five (05) questions only, including question one and four other questions.

- Read the following extract from **Let's Give Them Curry** and answer the questions below it.
 "They don't need to beat us anymore. We've learnt to stand in line and say thank you."
 (i) Identify the speaker. (01 mark)
 (ii) Identify the character whom the speaker addresses. (01 mark)
 (iii) Briefly explain the situation in which this line is spoken. (02 marks)
 (iv) What does this line reveal about the condition of the people represented in the play? (02 marks)
 (v) Identify the tone of the speaker in his line and justify your answer with reference to the words used. (02 marks)
 (vi) Name one theme highlighted through this line. (02 marks)
 (vii) Explain how this line reflects the social criticism intended by the playwright. (02 marks)
- (i) How does Violet Perera respond to crisis and insecurity? (06 marks)
 (ii) Explain your view of the character Kamala. (06 marks)
- (i) Describe how voice and movement contribute to characterisation in drama. (06 marks)
 (ii) Explain why physical expressiveness is important in non-verbal theatre forms. (06 marks)
- (i) Define ritual performance. (06 marks)
 (ii) Examine its social and cultural significance in Sri Lankan society. (06 marks)
- (i) Explain how realistic drama differs from stylized drama. (06 marks)
 (ii) Describe the special acting skills required to perform realistic drama. (06 marks)
- (i) How important is music in traditional folk drama? (06 marks)
 (ii) Select a traditional Sinhala or Tamil folk drama of your choice and explain its impact on society. (06 marks)
- (i) Select a modern Sinhala, Tamil or English drama of your choice and explain its most successful feature. (06 marks)
 (ii) Explain how audience impact matters in modern drama. (06 marks)

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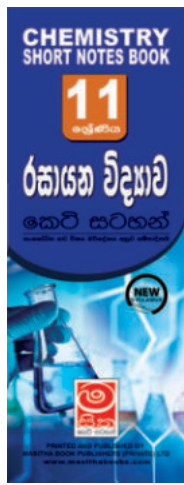
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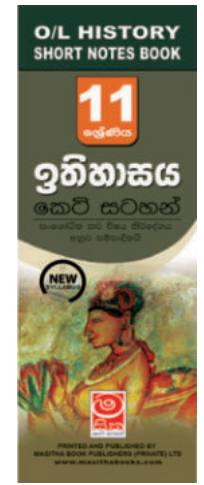
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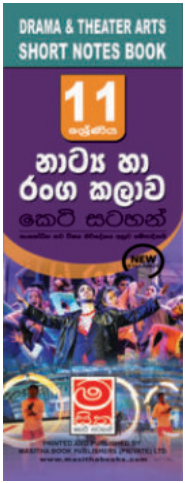
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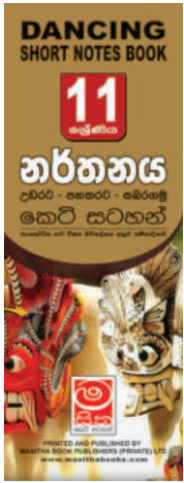
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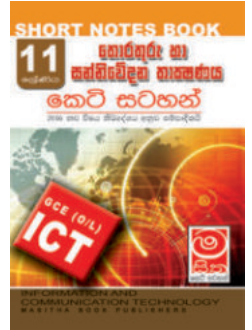
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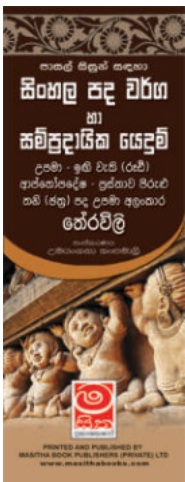
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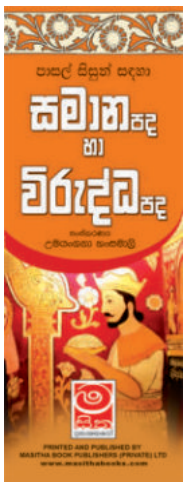
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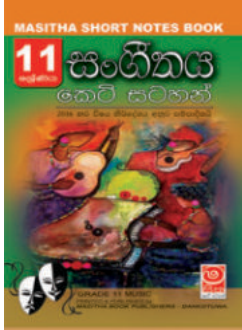
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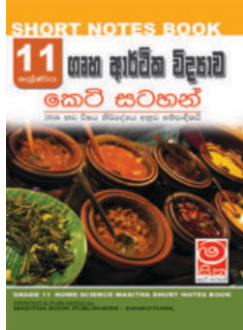
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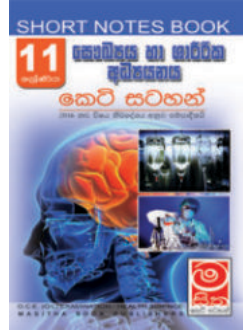
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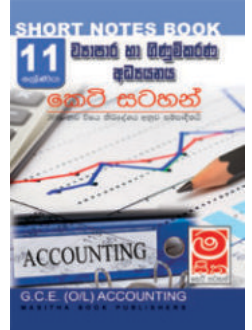
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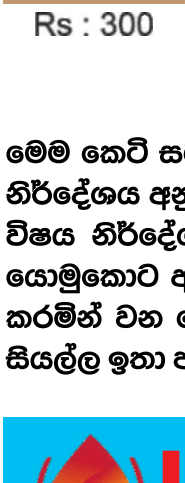
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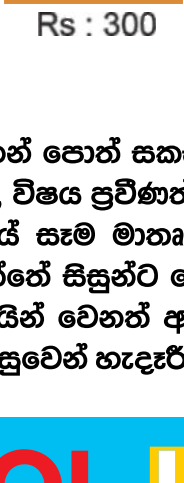
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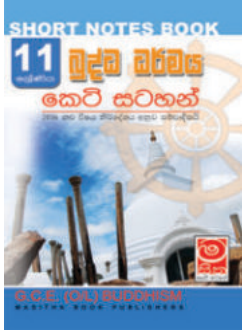
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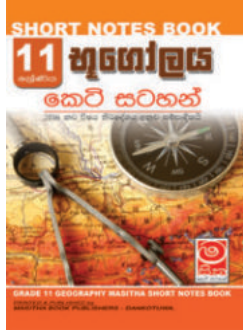
Rs : 300



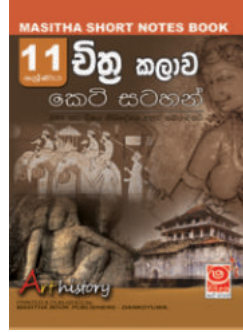
Rs : 300



Rs : 200



Rs : 200



Rs : 250



Rs : 650

මෙම කෙටි සටහන් පොත් සකස් කොට ඇත්තේ ජාතික අධ්‍යාපන ආයතනය මගින් සම්පාදනය කොට ඇති නව විෂය නිර්දේශය අනුව, විෂය ප්‍රවීණත්වයෙන් යුත් සම්පාදක මණ්ඩලයක් විසිනි, එහෙයින් මෙහි අන්තර්ගත සියලු සටහන් එම විෂය නිර්දේශයේ සෑම මාතෘකාවක්ම ආවරණයකොට තිබේ. මෙම ග්‍රන්ථ සම්පාදනය කිරීමේ දී පූර්ණ අවධානය යොමුකොට ඇත්තේ සිසුන්ට මෙන්ම ගුරුවරුන්ට ද අවශ්‍යයෙන්ම මතකයේ තබා ගත යුතු සියලු කරුණු අන්තර්ගත කරමින් වන හෙයින් වෙනත් අතිරේක ග්‍රන්ථ පරිභරණයකින් තොරව වුවද අදාළ විෂය නිර්දේශයේ වැදගත් කරුණු සියල්ල ඉතා පහසුවෙන් හැඳුරීමේ මෙන්ම මතකයේ රඳවා ගැනීමේ හැකියාව ද ලැබෙනු ඇත.



LOL.LK
LOL STORE (PVT) LTD

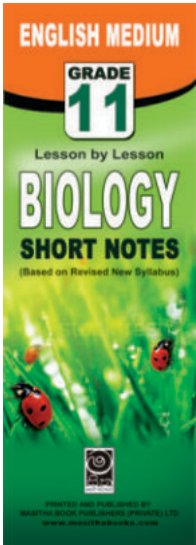
CASH ON DELIVERY

VISA

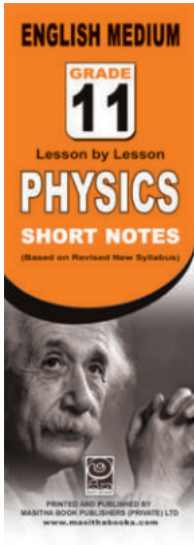
037 20 60 110

071 77 74 440

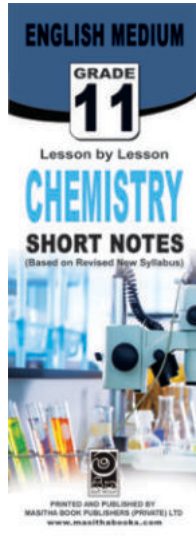
Buy Now
CLICK HERE



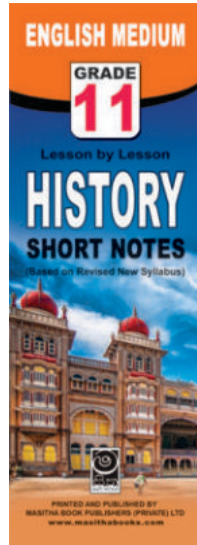
Rs : 180



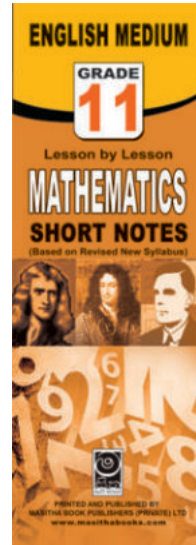
Rs : 180



Rs : 180



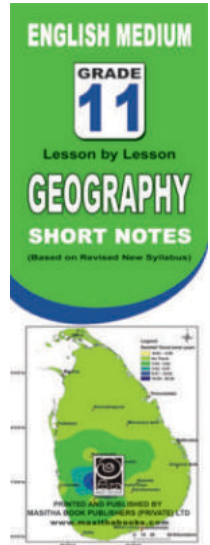
Rs : 180



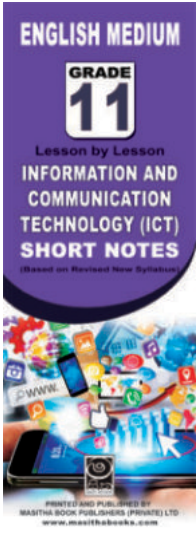
Rs : 180



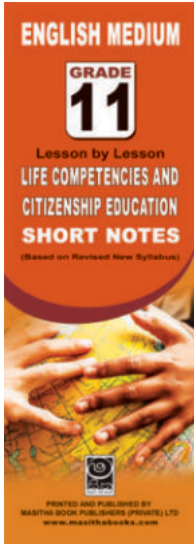
Rs : 180



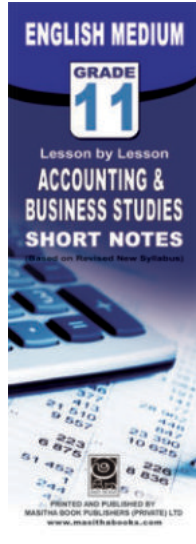
Rs : 180



Rs : 180



Rs : 180



Rs : 180

මෙම කෙටි සටහන් පොත් සකස් කොට ඇත්තේ ජාතික අධ්‍යාපන ආයතනය මගින් සම්පාදනය කොට ඇති නව විෂය නිර්දේශය අනුව, විෂය ප්‍රවීණත්වයෙන් යුත් සම්පාදක මණ්ඩලයක් විසිනි, එහෙයින් මෙහි අන්තර්ගත සියලු සටහන් එම විෂය නිර්දේශයේ සෑම මාතෘකාවක්ම ආවරණයකොට තිබේ. මෙම ග්‍රන්ථ සම්පාදනය කිරීමේ දී පූර්ණ අවධානය යොමුකොට ඇත්තේ සිසුන්ට මෙන්ම ගුරුවරුන්ට ද අවශ්‍යයෙන්ම මතකයේ තබා ගත යුතු සියලු කරුණු අන්තර්ගත කරමින් වන හෙයින් වෙනත් අතිරේක ග්‍රන්ථ පරිහරණයකින් තොරව වුවද අදාළ විෂය නිර්දේශයේ වැදගත් කරුණු සියල්ල ඉතා පහසුවෙන් හැදෑරීමේ මෙන්ම මතකයේ රඳවා ගැනීමේ හැකියාව ද ලැබෙනු ඇත.



037 20 60 110



071 77 74 440

