

GIRLS AT CHECKPOINTS

A Dear Children, Sincerely... Performance

A research-based, devised, theatre performance

Written and directed by
Ruwanthie de Chickera



stages
theatre
group

*'The Two Sisters',
a still from Girls at Checkpoints*

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RESOURCE PACK
Girls at Checkpoints

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This is a research-based, devised theatre performance piece inspired by, and based on, an account of real incidents recounted in an interview by an elderly citizen of Sri Lanka.

The performance was a product of a ten-day theatre residency that explored devised theatre, and the creation of theatre through oral histories. This resource pack, which summarily traces and illustrates the process of the play's creation, is thereby aimed at students of theatre, and/or theatre practitioners who may be interested to follow suit to create devised theatre based on oral histories and research.

First performance

27th June 2017

Mercury Theatre Colchester,

UK/International Festival for Women Theatre Makers

Performed by

Piumi Wijesundara

Ashling Edward O'Shea

Ewoot D'Hoore

Partners

ARIADNE Collective

Department of Film and Theatre, University of Essex

In memory of Krishanti

The girl who got sand in her rice but had fire in her eyes.



'Krishanti'

Source: wikiwand.com

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THE PROJECT

Dear Children, Sincerely....

ARIADNE

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'DCS Essex'

***“My people are modest...
there are things that we just don’t talk
about. This is a play about three
women’s stories:
One story, that everyone knows of...
The second story, few have heard of...
The third story, no one yet knows...
All three stories took place at
checkpoints.
All three stories are true.”***

- *Girls at Checkpoints*

Dear Children, Sincerely...

Dear Children, Sincerely... a conversation across generations (the DCS project) is a research and theater project initiated by Ruwanthie de Chickera and Stages Theater Group, Sri Lanka (www.stages.lk) in 2015. This project collects stories and experiences of the generation of elders born in the 1930's in Sri Lanka and takes them to present-day audiences in the form of storytelling and live performances. It essentially aims to re-contextualize and re-open taboo discourses, intervene in the politics of memory, and engage (and occasionally enrage) memory and consciousness of its target audience in order to contest and evoke memories of collective pasts.

The project, which was initially born as a local idea, subsequently expanded beyond the island as an international project. Since 2015, artists from Rwanda, Burundi, UK, Palestine, Serbia, Belgium, Democratic Republic of Congo, Ireland and Pakistan have engaged in the DCS project. At times this work has led to collaborative processes and performances. (E.g.- Rwanda/Sri Lanka in 2015, Pakistan/Sri Lanka in 2020). The DCS project, while enabling the intergenerational transfer of memory through storytelling, also provides an opportunity to gain insight into the experiences of the generation born in the 1930's across several countries of the world.

The '2017 Festival for Women Theatre Makers', a performance and symposium held at the Mercury Theatre in Colchester, was one such international exchange and collaboration around the DCS project. The project, adopted by the ARIADNE group of artists, applied to the countries of Rwanda, DRC, UK and Serbia, converged in Essex for a collaborative exploration of the DCS project. This was supported by the Theatre and Film Department of the University of Essex and hosted under the title 'Tales of Winter and Spring: Gender, Histories and Intergenerational Exchange in Global Theatre'.

‘Tales of Winter and Spring’

The ‘Tales of Winter and Spring: Gender, Histories and Intergenerational Exchange in Global Theatre’¹ project, was an attempt to explore how women theatre makers bring to life untold, or marginalized personal or national stories in sites of conflict across the globe. At the culmination of this dramaturgical research project, a Dear Children, Sincerely... performance was put together with five DCS short plays, each created and directed by the women theatre makers belonging to the ARIADNE group of artists. Girls at Checkpoints, was the creative output of Sri Lankan director Ruwanthie. All five DCS plays created were presented as part of a public Performance and Symposium Day at the Mercury Theatre (June 24, 2017) where academics, practitioners and the general public met and mingled in a day of talks, panels and performances.



¹ A research project in collaboration with ARIADNE artists, supported by the Arts Council of the University of Essex.

ARIADNE and DCS

Given the focus on women theatre makers, the Dear Children, Sincerely... performance in the project was initiated in collaboration with directors from ARIADNE, a global collective of women theatre makers, namely: Susannah Tresillian, from the United Kingdom; Hope Azeda, from Mashirika Performing Arts and Media Company, Rwanda; Frederique Lacomte, from Belgium; Iman Aoun from Palestine; Dijana Milesovic, from Serbia and Ruwanthie de Chickera, from Stages Theatre Group Sri Lanka. Each of these women theatre makers – who also formed the original group of ARIADNE artists- brought with them to the University of Essex, a mentee from their own country – a younger woman artist of promise and potential. The structure of the DCS project at this residency was that these international artists, together with undergraduate and post-graduate students of Essex University would present a DCS performance from each country.

The directors brought with them information from interviews and/or conversations already conducted with elders from their respective countries. And these formed the basis of the performances. The performances were also a reflection of how women theatre makers approached the themes of gender, histories of conflict, and reconciliation- as directors, playwrights, performers or policy influencers.



Girls at Checkpoints

Girls at Checkpoints was the final outcome of Sri Lankan theatre maker, Ruwanthie de Chickera, at this collaborative leg of the DCS project at Essex. It was a 20-minute, devised theatre production inspired by three true cases of violence against women inflicted at military checkpoints during and after the war² in Sri Lanka. This play follows the stories of the tragic gang rape of young Krishanti Kumaraswami³ during the civil war in Sri Lanka; the prolonged daily molestation of two children, sisters, at a navy checkpoint, after the end of the civil war; and the sexual abuse of a woman journalist during her coverage of the war.

The play was created during the ten-day residency at Essex alongside other ARIADNE artists who were also working parallel on their own DCS performances. The final production of *Girls at Checkpoints* was performed at the '2017 Festival for Women Theatre Makers', at the Mercury Theatre Colchester, in June 2017 with an international cast: Piumi Wijesundara (Sri Lanka); Ashling Edward O'Shea (United Kingdom); and Ewoot D'Hoore (Belgium).

² *The Sri Lankan civil war (1983-2009) lasted 26 years and claimed up to 100,000 lives (cfr.org) before it ended in May 2009, with the defeat of the Liberation Tigers of Tamil Eelam by the Sri Lankan military.*

³ *Krishanti Kumaraswamy, was a young woman, a 19 year-old Tamil student, who was brutally raped and murdered by nine Sri Lankan army soldiers and policemen as she returned from sitting her GCE Advanced Level examinations. The fight to bring the perpetrators to justice became a larger cause to protest atrocities committed against innocent civilians by the military in the midst of the war.*

THE PRODUCTION



'Actors at work: (left to right) Ewoot D'Hoore and Ashling Edward O'Shea'

***“This was one of the most famous cases,
during the thirty year war.
I myself, was a journalist,
working on the war.
I used to travel to war zones a lot...”***

- Girls at Checkpoints

Girls at Checkpoints was discussed, devised, rehearsed and performed within a period of 4-5 days. It was an intense time-frame for the development of a play from 'idea' to 'production'. During the course of the residency, Ruwanthie was able to complete the new script of *Girls at Checkpoints*, which was devised with input from the actors Piumi Wijesundara and Ashling O'Shea. The process of creating the play involved research, constructing a narrative, storyboarding, creating the world, devising, creating believable characters, forming a structural framework, design, scripting and rehearsing. The following sections summarily illustrate this process through which the play was executed.



Research

As in any theatre production, the first step was to investigate the theme of the project and engage in sufficient research to find a story. The artists were already aware of the parameters of the DCS project. All Dear Children, Sincerely... performances need to be rooted back to interviews conducted with the generation born in the 1930s, in this case the Sri Lankans from this generation. However, there were already over 40 extensive interviews conducted. So, the question then was... which did they pick and why?

Two factors that helped the artists narrow in on a decision were:

- The fact that this was a gathering of women artists – so it was fairly easy to agree that the subject matter should be issues concerning women;
- The DCS project had only recently concluded the interviews in the North of the country,⁴ and, up until then, had not been able to capture many stories about the war as experienced by the people of the north, so the artists were keen to try and shift the balance of the project to include this perspective.

Once it was agreed that the focus would be on women's stories during the war in the north of Sri Lanka – the rest fell into place relatively swiftly.

A starting point for the play already existed. The very tragic story of a young schoolgirl – Krishanti Kumaraswamy. During the mid-1990's, a Chemmani schoolgirl, Krishanti Kumaraswamy, was raped and murdered, by nine military soldiers and policemen (who

⁴ *The LTTE fought a cause to create a de-facto state called Tamil Eelam in the North and East of the country. And since 2007, the government forces had shifted its offensive to the North of the country. Following the end of the devastating war, the Northern Province in particular, which was highly impacted during the war, lagged behind the rest of the country on economic development as well. In addition to the fact that reconciliatory measures were slow, the catch up process in general was proving long and tough.*

also then murdered her mother, brother and neighbor when they went looking for the missing girl). The perpetrators, long after the case gained attention, were prosecuted before a Colombo trial-at-bar. The prosecution of Krishanti's, and her family members', assailants was exceptional simply because it was a rare example of the Sri Lankan armed forces being held accountable for crimes committed during the war. As such, Krishanti's case became iconic in the fight against human rights violations during the war. Unfortunately, hers was not an isolated experience.

Another reason why the Krishanti Kumaraswamy case was an obvious starting point was that the artists had already acquired an interview in the DCS project from an elderly Sri Lankan citizen from the North of Sri Lanka, who happened to have known Krishanti personally. In his interview, the old gentleman spoke of his fond memories of the girl. He remembered Krishanti, as a vibrant young girl in his neighborhood. He further recalled the dark memory of learning of the brutal assault and murder of the young girl and was able to add to the public story, his own personal perspective.

Using the information of this interview as the base, the artists began the process by conducting their own research into other public documents that already existed on the Krishanthi Kumaraswamy case. Much had been said about the horrific crime. There were news stories, archives, trial reports, papers. These documents provided more information on some important questions: How did the event happen? Was it premeditated? What time in the day was it? What happened to her family? Was justice served? Though there were sometimes conflicting opinions on these topics, through it all, the team kept encountering evidence of Krishanti's strong spirit – manifested most clearly (and most



Story

While the insight and personal recollection of Krishanti's story were very compelling, there was not enough depth of material to delve into the story and draw out a performance of 20 mins. Also at this stage of research, the creative team merely comprised of two people; the director (Ruwanthie) and one actor (Piumi). Thereby the options for staging the story were inevitably limited. The only available options that the artists could consider at this point were a) a monologue or b) a two-hander (perhaps developing on the relationship between Krishanti and her mother), that could unravel Krishanti's story.

It was therefore timely, when Ashling O'Shea was introduced to the process. Ashling is a Sri Lankan-British actor of Tamil heritage, who had studied at Essex. Bringing Ashling into the cast and the devising process, opened up possibilities of wider conversations and a greater scope for the play. There were now two young actors, a Sinhalese and a Tamil, one living in Sri Lanka and the other belonging to the Sri Lankan diaspora. The devising process had just expanded.

The team then decided to pursue more stories of violations of women during and after, the war. Stories that were known- such as the cases of the rape of Ida Carmelita (Mannar, 1999), and Rita (Talawakele, 2001); and also those that were not so well known – poorly reported, or not reported at all. Two such stories caught the team's attention. The first was that of two little girls, sisters, who had been routinely abused at a checkpoint every day on their way to school for over a year. The second story, was an account of a journalist who had been subject to abuse as she travelled to cover the news stories of the war.

All in all, what the research foregrounded was, that Krishanti's case was one of many incidents of violence against women. The artists also began to notice certain patterns and significant factors in the stories they encountered. Through the creation of a **mind map** around the three stories – The team began to see areas of overlap and connection between the narratives more clearly.

Two words that resonated in this exercise were the words: 'checkpoints' and 'secrets'.

A further discussion about this led the artists to take the following two decisions:

1) The play would be about women, and their war time experiences of checkpoints.

2) The play would hold together stories of varying degrees of public knowledge (or secrets). In keeping with this, the team realized they already had a) a story that everyone knew (Krishanti Kumaraswamy); b) a story that very few people knew (the two little girls); and a story that no one knew (the war journalist).

The artists now had three parallel storylines that could be further explored and integrated to present broader underlying themes to audiences: themes of war and women's secrets within war.

Once the research element to these main storylines was completed, the storyboarding commenced. Thus far there were three stories of abuse of young women at checkpoints. The basic structural premise for the concept was in place. Now the worlds in which these incidents took place needed to be developed in order to create believable stories and characters.

World

From the very outset the tone of the play was clear. This was a play which would address deep atrocities in a country that the artists were all connected to in different ways. It was also a play that was dealing with sensitive political issues. Issues of abuse by authorities, issues of extreme sexual violence, abuse of children and abuse of power.

Within the devising process it was important to reach a reasonably equitable knowledge and understanding of the Sri Lankan ethnic conflict and the issues the play would be portraying. It was important for the actors to understand the world of the play to create believable characters and worlds that would draw in an audience.

The director and the actors spent a lot of time discussing background political issues in Sri Lanka. They also undertook individual research tasks to deepen their own knowledge of the issues. The director- Ruwanthie – also drew from her previous work on DCS, turning to biographical stories to reveal the political and social landscape of the times – and providing insight into the manner in which oral histories highlighted issues differently to ‘official records’. The artists shared information on each other’s research. In this manner they began engaging deeper and deeper with the world of the play: a war-torn Sri Lanka. The artists studied the cultural and historical context as well as the world of the characters they were creating. By the end of this process, the rehearsal space had changed and evolved into one where the performers could begin to improvise within the reality of the women they were attempting to portray.



Characters

Thus began the devising sessions. The actors began their process of creating compositions and building a physical vocabulary through which they explored the events of the three main stories through improvisations.

First, the artists worked on building relationships within the story. Within each of the three stories, three relationships began to resonate 1) The relationship between the two little sisters, 2) the relationship between Krishanti and her mother; and 3) the relationship between the journalist and a foreign colleague. These relationships formed 3 pairs of female to female interaction. The actors were prompted to explore these relationships by improvising scenarios that could take place between these respective characters in their specific settings,

for example:

- The elder sister looking after her younger sister in the everyday setting of their home.
- Krishanti and her mother, at home, on the morning of her exams
- The local journalist giving context to her foreign journalist friend, as they prepare to venture out together for their next news story.

Improvisations such as these built on the kind of relationships the characters might have had, while also creating some performance moments that contributed to the overall arc of the story.

Once the actors began to get comfortable in their characters, they were pushed to go a step further. They started exploring and focusing on the deeply traumatic and key events of each story, such as: the everyday conversations between the two little girls anticipating their terror at the checkpoint; Krishanti's first confrontation with the soldiers; and the journalist's encounter with her friend after she was abused.

Up to this point in the devising process, there were only two female actors. The roles of the soldiers at the checkpoints, were improvised by either the director or one of the actors. As the story developed, however, it became quite obvious that a male presence was necessary. Structurally this was necessary – because it created a balance to the three pairs of female relationships established for the three parallel stories. Dramatically too it soon became a necessity. It was necessary to physically stage who and what these women were confronted with – the male presence was needed for the story to work. The checkpoint and the horror within it, had to be embodied. This was when the male actor was called in, Ewoot D’Hoore, who, although new to the story and process, quickly settled in. With his stature and presence, Ewoot was able to create the character of the soldier at the checkpoint, in fact, his soldier was an embodiment of all the soldiers at checkpoints, whom these women were confronted with.

With all the characters fleshed out, the time had now come, to expand on the three individual narratives in order to come up with one comprehensible narrative framework.



Structure

What began to emerge in terms of structure over the prior devising sessions was the women's walks to the checkpoints; the walks away from the checkpoint; and, at the checkpoint- the actual assault. These walks to and away from the checkpoint became symbolic of the strange power play within war zones – and the women's silenced voices within this. All three stories had within them the ritualistic walk to the checkpoints that these women/ girls had to do on a regular basis. The checkpoint then became, to all three women/girls, the ominous landmark where they were confronted with the soldiers who eventually wielded their power over them through sexual assault. All three stories also had, at some point, a walk away from the checkpoint, either following, or before they fell victim to the brute forces within it. A timeline and structure to overlay all the stories was thereby discovered through these three key common narrative events:

- what happened as the characters walked to the checkpoint;
- what transpired at the checkpoint;
- what happened as they walked away from the checkpoint.

Now that a structure was in place, it was important to have a strand that held all three stories together. It was suggested that one **voice** in the overarching narrative would propel all the sub-narratives forward. Krishanti's story had given the story its context, but now it was necessary to look for the narrative voice that would hold the play together. Following a close analysis of all three storylines it became evident that the character of the journalist, through both her personal narrative and her position as the 'reporter', who finally decides to disclose her secret, would be the most apt choice as the voice that linked the narratives. Thereby, the journalist, became the play's main voice. She interlaced all three stories creating a narrative spine and voice to tell the story of all these voiceless women. The two stories, of Krishanti and the two young children, were unraveled in the play 'as told by' the journalist who also ultimately recounts her own story and adds it to the collection of women's' secrets during war time.

The politics of the story were very much vested in how the ensemble decided to tell it. It was also important therefore to be wary and tactful when staging what seemed to be the 'unstageable'. This was a story that involved incidents of grievous sexual injury upon minors. There were three parallel storylines, each story with its own level of depth and complexity. This was a lot of content to try and tackle within a twenty- minute staging timespan. The final production thereby had to be both careful and tactful in its delivery of the serious, vast, and complex subject matter. A devise that *Girls at Checkpoints* deployed to stage such seemingly 'unstageable' moments was the switching between narratives and the overlaying of incidents to allude to unspeakable violence in the parallel narrative rather than take it on emotionally and dramatically. So, for example, the brutality of the attack on the children could be imagined by viewing the attack on the journalist, and the sexual violation of the journalist was portrayed in parallel lines to the A Level 'examination' that Krishanti had to sit for. In this instance, it was what was left unsaid that was more important. The play, in this manner, was able to circle its theme of 'secrets' within this structure.



Design

With a comprehensive narrative structure set up, the cogs were turning in the devising process. Yet, there was limited time for the remaining elements of the production to fall into place. Limited time to devise and stage the production obviously also meant limitations on the overall production. Devised in less than a week, with barely two days for run-throughs, from the very outset, the production design was therefore kept minimalist. The final performance was staged with general lighting, in a black box stage, with a minimal set that comprised two black chairs and one wooden box (the checkpoint).



Set of Girls at Checkpoints - Opening Scene

Costuming and wardrobe too were minimalist. The actors had to rely on clothes and accessories they already had. Piumi and Ashling both multi-roled in the play – each playing three characters (or one of the three pairs in the three stories). So, it was decided that the costume would be a black base for the girls. For the soldier, it was a khaki base to insinuate the military uniform. Yet, there had to be something more to help with the visual and dramatic transitions between the characters and stories.



Ashling and Piumi as 'The Two sisters'

After playing with several options of props and costumes at their disposal, the artists decided on the use of a baton for the soldier, and two similar patterned but different colored shawls as the signifier for the female characters. The way these two shawls were worn and how they were used in the show – the choreography around the shawls- became the boundaries between the six characters and the three stories. Often devised plays need one vehicle like this to help link things together, and this was it.



'Krishanti and Amma'



'The Journalists'

The two little girls, for example, had the shawls tied at their waists (see fig. 6). Krishanti's mother had the shawl cascading down her shoulder like the drape of a saree (see fig. 7). The two journalists, had the shawls wrapped around their necks, like regular shawls (see fig. 8). The actors navigated from one role to the next, or from one scene to another, through the choreography incorporating the shawl. Soon the shawls themselves became a dramatic symbol that allowed for the simple costume changes to signify how these women's stories were all but one.



Ewoot as 'The Soldier'

Title

The title was the play's finishing touch. In its initial stages, Ruwanthie and the ensemble called the play *Sand in Her Rice*. This title was in reference to the inciting incident of Krishanti's story when the soldiers put sand in Krishanti's rice packet that led to her confrontation with them. Yet, as all three stories were overlaid it became clear that the play attempted to holistically capture the plight of three women/girls at conflict zone checkpoints. This play was no longer just about Krishanti. It was the story of many girls and women who had been/ or still were victims of war and violence. It was the story of the State's inaction against such vile crimes against women, against humanity. Finally, therefore, the artists agreed upon the title *Girls at Checkpoints*.

The 'Sand in Her Rice', however, was an incident that the artists found themselves returning to during the creative process. In an encounter at the checkpoint, Krishanti Kumaraswamy was brave enough to stand up to the soldiers who taunted her by putting sand in her rice packet. Upon her return home, however, the soldiers at the checkpoint were merciless. In the performance too, there arose a moment when the character of the young girl stood up to the soldier and walked away from the checkpoint. Once the soldier handed the soiled packet of rice back to Krishanti, the young girl retaliated by throwing it back at the soldier's feet and walking away infuriated. Following this performance moment, however, a dreaded inevitability of what was to come could be felt through the tension in the audience. The tension heightened as Krishanti returned to the same checkpoint after her exam, to find the soldier waiting for her with the same rice packet she had thrown at his feet. The incident, even in the staged production, carried an ominous foreboding.

During the rehearsal process, the artists asked themselves repeatedly: if Krishanti had not thrown the rice packet at the soldiers would she not have been killed? Interestingly, this was a question that came up, not only in the rehearsal room, but also in the courtroom of Krishanti's trial (Jayawardena, 2016). It even came up in the interview with the elderly gentleman who brought up her memory. This question opened the artists' eyes to a harsh reality of how victim blaming could potentially begin and pointed to the deep injustices and power imbalances in society.

Exploring this incident through its staging allowed the actors to depict the fragility of Krishanti's act of defiance. Her throwing the packet of rice was a courageous gesture of protest against those in power – men, soldiers, Sinhalese. The corresponding actions that followed, depicted how these people in power retaliated. As the soldiers wielded their power over Krishanti by way of abuse, the gross power imbalance in the scenario was obvious. They were: 1) men against a woman; 2) many men against one woman; 3) adults against a child; and 4) armed soldiers against an unarmed civilian: 4) Majority Sinhalese against Minority Tamil. This kind of power imbalance, could make the powerful group intolerant of any act of defiance, be it big or small. However, of course, none of the aforementioned circumstances could ever justify what happened to Krishanti, a small, unarmed, civilian child, on her way from home to school and back again.

The follow-up to Krishanti's assault and murder, too, did nothing to punish the criminals and deter such vile brutalities in the future either. Even in its aftermath, the power play still appeared to be intact. The crime was hardly reported in state newspapers. Journalists associated with the State media who investigated the case, and even the State counsel assigned to prosecute her case⁵, were all labelled as 'traitors' to the nation for their actions against military establishment.

Reverting back to whether Krishanti's attack was premeditated, the artists realized that it was an unanswerable question. What *Girls at Checkpoints* in its process and performance, however, did realize was that, there were far more pertinent questions to be asked of such situations.

⁵ Prashanti Mahindaratne, state counsel investigating Krishanti's case reportedly faced threats amid undertaking to speak out on against the perpetrators.

THE PROMINENCE



Krishanti and Amma, still Girls at Checkpoints

***'I stayed silent.
For many years, I didn't say a word.
I thought about my silence,
when I read about the two little girls
who had to live with their awful secret
as they returned to their abusers
every day.
And I realized...
Wars are dotted with checkpoints,
And women's secrets.'***

- Girls at Checkpoints

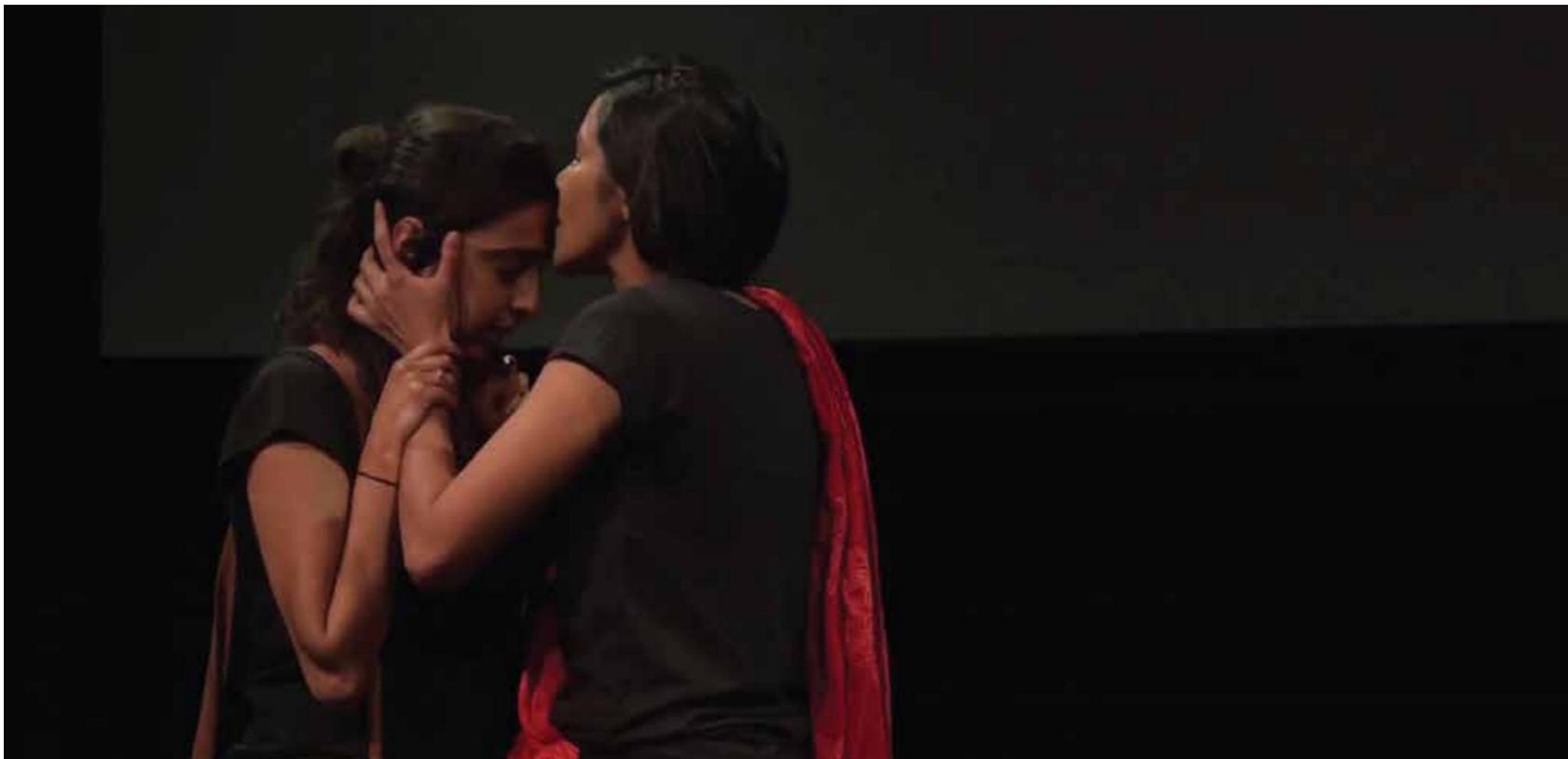


The story of Krishanti Kumaraswamy was one of many silenced women's narratives. The story of *Girls at Checkpoints* was one of many unheard stories in the histories of global conflict. In conflict zones, such as Sri Lanka. Artistic interventions such as this one are important in shaping a new reality for the country, one where peace, reconciliation and justice prevails. When a war ends, it is essential to acknowledge and unreported cases of assault against women and children, in order to move forward as a community towards real healing – which is not just the absence of war. Artists must contribute towards this ongoing struggle by opening up spaces and opportunities for women to shed the oppression they have undergone. As women theatre makers, the artists behind *Girls at Checkpoints* created such an artistic intervention in their attempt to initiate an intergenerational dialogue on the issues of women in war through their play. Unravelling the secrets within this play to audiences enabled the unravelling of many realities; perhaps the most important was that such acts of violence against women are preventable. The first step towards its prevention is breaking the silence.

THE PEOPLE

Girls at Checkpoints could not have been realized without the efforts of these people...
The elders, researchers, director, performers, collaborators, and filming crew...
Everyone who was part of this story.

Thank You... The elders for sharing their stories, Our research team for bringing out their stories, Ruwanthie de Chickera for sensitively crafting and directing their stories, Piumi Wijesundara, Ashling Edward O'Shea, Ewoot D'Hoore, For their earnest commitment to their roles, The ARIADNE artists for standing for women in theatre, The Department of Film and Theatre, University of Essex For providing the platform to tell this story, Nick Blower and team, for capturing the story that unfolded onstage, on camera, And of course, all of you...For taking the time to hear our story.



Keep telling stories.
Keep looking for the untold stories.



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This resource pack was produced as part of the 'Artist Research, Archiving and Documentation Project' of Stages Theatre Group.

Through this project, practicing artists engaged in systematic and critical analysis of their own work, analysing a decade worth of theatre productions and processes of Stages Theatre Group. The decade spanned the immediate ten years after the end of the civil war in Sri Lanka (2009 to 2019).

Sixteen resource packs, such as this one, were created for publication in Sinhala, Tamil and English. Each resource pack, written and researched by artists, examines the surrounding socio-political context within which these productions were created and analyses the creative decisions taken within the process. Supporting video material was also created as part of this initiative. All material produced through this research project can be found at www.stages.lk

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Stages Theatre Group
RESOURCE PACKS

DCS 7 Decades of Sri Lanka

Written by: Ruwanthie de Chickera, Nipuni Sharada Pathirage

Assisted by: Akalanka Prabhashwara

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DCS Girls at Checkpoints

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DCS Monologues

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Grease Yaka

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Kalumaali: a fairy tale for grown-ups

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Love and Other Objects

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Ovaryacting!

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Thought Curfew

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Walking Path - a play without words

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Stages Artist Training Programme

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