

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
இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்
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
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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

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2018 අගෝස්තු
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2018 ஓகஸ்ட்
General Certificate of Education (Adv. Level) Examination, August 2018

නාට්‍ය හා රංග කලාව I (ඉංග්‍රීසි)
நாடகமும் அரங்கியலும் I (ஆங்கிலம்)
Drama & Theatre I (English)

59 E I

15.08.2018 / 08 30 - 11 40

පැය තුනයි
மூன்று மணித்தியாலம்
Three hours

අමතර කියවීමේ 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 in answering.

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. "Tragedy is the imitation of an action." was the view of
(1) Plato. (2) Aristotle. (3) Cicero. (4) John Tzetzes. (5) Donatus. (.....)
- 2. In Aristotle's **Poetics**, 'catharsis' meant
(1) imitation. (2) reversal. (3) melody. (4) miscalculation. (5) purgation. (.....)
- 3. The "Father of Tragedy" was
(1) Thespis. (2) Euripedes. (3) Sophocles. (4) Choerilus. (5) Phrynichus. (.....)
- 4. The theatre of ancient Greece flourished in the city state of
(1) Delphi. (2) Pelaponnises. (3) Athens. (4) Thessalonika. (5) Kefallinia. (.....)
- 5. Japanese classical comedy is called
(1) Noh. (2) Kabuki. (3) Kyogen. (4) Bunraku. (5) Genroku. (.....)
- 6. In Japanese drama, **taiko** refers to a
(1) dance. (2) backdrop. (3) flute. (4) mask. (5) drum. (.....)
- 7. The father of Indian theatrical art forms is
(1) Dhananjaya. (2) Kalidasa. (3) Dandin. (4) Viswanatha. (5) Bharata. (.....)
- 8. Dushyanta is the hero of the Sanskrit play,
(1) **Dutayākya**. (2) **Shakuntala**. (3) **The Little Clay Cart**.
(4) **Pratimanātaka**. (5) **Bālacharita**. (.....)
- 9. British drama originated in
(1) the church. (2) the churchyard. (3) outside the church.
(4) the innyard. (5) the town square. (.....)
- 10. **Everyman** is the most famous
(1) morality play. (2) mystery play. (3) miracle play.
(4) liturgical play. (5) interlude. (.....)

[See page two]

11. The first Greek dramatist to use female characters was
(1) Sophocles. (2) Euripedes. (3) Phrynichus. (4) Aristophanes. (5) Choerilus. (.....)
12. Desdemona, the famous heroine, was a creation of
(1) Christopher Marlowe. (2) Edmund Spenser. (3) Sir Philip Sydney.
(4) Thomas Kyd. (5) William Shakespeare. (.....)
13. Richard Burbage, the famous Elizabethan actor, made remarkable stage appearances in Shakespeare's
(1) comedies. (2) tragedies. (3) romances. (4) histories. (5) Roman plays. (.....)
14. The Globe Theatre of Shakespeare's time was located in
(1) Oxford. (2) Cambridge. (3) Stratford-upon-Avon.
(4) Bristol. (5) London. (.....)
15. Shakespeare's greatest plays are written in the genre of
(1) comedy. (2) tragedy. (3) tragi-comedy. (4) romance. (5) the history play.(.....)
16. Vladimir is a character in the landmark play,
(1) **Look Back in Anger.** (2) **Chicken Soup with Barley.**
(3) **Rhinoceros.** (4) **The Dumb Waiter.**
(5) **Waiting for Godot.** (.....)
17. **Priyadarsika**, The great Sanskrit play, was written by
(1) Kalidasa. (2) Sri Harsha. (3) Shaktibhadra. (4) Neelakantha. (5) Kulasekhara. (.....)
18. The theatre of the Absurd originated in
(1) Britain. (2) U.S.A. (3) Norway. (4) France. (5) Italy. (.....)
19. The dramatist who introduced the Epic Theatre is
(1) Eugene Ionesco. (2) Bertolt Brecht. (3) Samuel Beckett.
(4) August Strindberg. (5) Henrik Ibsen. (.....)
20. **The Cherry Orchard** was written by
(1) Maxim Gorki. (2) Nikolai Gogol. (3) Boris Pasternak.
(4) Anton Chekov. (5) Leo Tolstoi. (.....)
21. **The Cherry Orchard** was originally written in
(1) German. (2) Russian. (3) French. (4) Italian. (5) Norwegian. (.....)
22. The picture is the engraved portrait of a famous British dramatist.
Identify him.
(1) Christopher Marlowe. (2) Robert Greene.
(3) Ben Jonson. (4) Thomas Middleton.
(5) William Shakespeare. (.....)
23. The picture is of the two main characters in
a folk drama. Identify the folk drama.
(1) Nadagam.
(2) Sokari.
(3) Thovil.
(4) Kolam.
(5) Kohomba Kankariya. (.....)



24. The two characters in question no.23 hail from
(1) Mysore. (2) Uttar Pradesh. (3) Maharashtra. (4) Bengal. (5) Kerala. (.....)
25. The character named Sottana figures in the folk drama/ritual
(1) Nadagam. (2) Kolam. (3) Sokari. (4) Thovil. (5) Kohomba Kankariya. (.....)
26. **An Enemy of the People**, adapted in Sinhala as **Jana Hatura**, was written by
(1) Anton Chekov. (2) Jean-Paul Sartre. (3) Ugo Betti. (4) Bertolt Brecht. (5) Henrik Ibsen. (.....)
27. **An Enemy of the People** was originally written in
(1) Russian. (2) French. (3) Italian. (4) German. (5) Norwegian. (.....)
28. The grammar of acting called his "system" was developed by
(1) Meyerhold. (2) Grotowski. (3) Stanislavski. (4) Laurence Olivier. (5) Peter Brooks. (.....)
29. Drama reflects
(1) the world as it was. (2) the world as it should be.
(3) the world as it is. (4) the world as the dramatist sees it.
(5) the world as the dramatist wants the audience to see it. (.....)
30. The main task of a lead actor/actress is to
(1) cooperate with his fellow players. (2) project a character.
(3) build a rapport with the audience. (4) speak slowly and clearly.
(5) move with grace. (.....)
31. The revolving stage was an innovation of the
(1) 16th century. (2) 17th century. (3) 18th century. (4) 19th century. (5) 20th century. (.....)
32. The doyen of children's theatre in Sinhala was
(1) Vijitha Gunaratne. (2) Somalatha Subasinghe. (3) Sunanda Mahendra.
(4) Sugathapala de Silva. (5) Nandana Vithana. (.....)
33. In the 1930s, the director in the English-language theatre known for his technical cleverness and elaborate stage machinery, was
(1) V. Ariyaratnam. (2) Dick Dias. (3) Lucien de Zoysa.
(4) H. Sri Nissanka. (5) Augustine Tambimuttu. (.....)
34. **Mr. Nidikumba** was written by
(1) Leigh Smith. (2) Gamini Gunawardene. (3) Robert Nicholl Cadell.
(4) Ernest Macintyre. (5) E.F.C. Ludowyk. (.....)
35. Ernest Macintyre's **The Loneliness of the Short-Distance Traveller** (1971) was influenced by
(1) The Theatre of the Absurd. (2) The Theatre of the Oppressed.
(3) The Theatre of Cruelty. (4) Epic Theatre.
(5) The Angry Young Men. (.....)
36. **Kuveni**, a play which made a splash was written by
(1) Simon Nawagattegama. (2) Ajith Thilakasena. (3) Premaranjith Tilakaratne.
(4) Henry Jayaena. (5) Dayananda Gunawardana. (.....)
37. The Ramon Magsaysay Award was won by
(1) Siri Gunasinghe. (2) Gunadasa Amarasekara. (3) Ediriweera Sarathchandra.
(4) Henry Jayasena. (5) R.R. Samarakoon. (.....)
38. The hardy perennial, **Kelani Palama**, was by
(1) R.R. Samarakoon. (2) Namel Weeramuni. (3) Bandula Jayawadhana.
(4) R.D.K. Jayawardana. (5) Dayananda Gunawardana. (.....)

39. The hilarious **Chaos by SMS**, back by popular demand in May 2018, is a play of

- (1) Feroze Kamardeen. (2) Michelle Perera. (3) Karen Balthazaar.
(4) Mohamed Adamaly. (5) Indu Dharmasena. (.....)

40. The theatre company of Neidra Williams and Jehan Bastians is

- (1) Silent Hands. (2) StageLight and Magic. (3) Mind Adventurers.
(4) The Combined Theatre. (5) Performing Arts. (.....)

* *

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ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2018 අගෝස්තු
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2018 ஓகஸ்ட்
General Certificate of Education (Adv. Level) Examination, August 2018

නාට්‍ය හා රංග කලාව I (ඉංග්‍රීසි)
நாடகமும் அரங்கியலும் I (ஆங்கிலம்)
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

- (i) Describe the performance of any folk drama in Sinhala or Tamil. (05 marks)
 - (ii) Examine the contribution of folk drama to the renaissance of modern Sinhala or Tamil drama in the 1950s and 1960s. (05 marks)
 - (iii) Explain the continuing appeal of stylized plays of the past to present-day audiences. (05 marks)
- "In the final analysis, tragedy is not depressing."

 - (i) Do you agree with this view? Substantiate your position. (05 marks)
 - (ii) Discuss this statement with regard to any tragic stylized play. (05 marks)
 - (iii) Discuss this statement with regard to any tragic realistic play in Sinhala or Tamil or English. (05 marks)
- (i) Explain some of the ancient criteria used to evaluate drama. (05 marks)
 - (ii) Explain some of the modern criteria used to evaluate drama. (05 marks)
 - (iii) Can the same criteria be used to evaluate stylized as well as realistic plays? Explain your point of view. (05 marks)

Section B

- (i) Explain the preparations of lead actor/actress in a realistic play before the first performance. (05 marks)
 - (ii) Explain the preparations of a lead actor/actress in a stylized play before the first performance. (05 marks)
 - (iii) Discuss the role of improvisation in acting. (05 marks)
- (i) Explain the advantages of using a realistic form for contemporary drama as opposed to the stylized form. (05 marks)
 - (ii) Explain the limitation/disadvantages of the realistic form. (05 marks)
 - (iii) Describe some of the departures from realism in contemporary drama. (05 marks)
- (i) How would a director choose a script for a drama production in a girls'/boys' school? Explain. (05 marks)
 - (ii) How would a director conduct an audition for such a production? (05 marks)
 - (iii) What purposes would school drama productions serve? Explain. (05 marks)

* * *

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ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2018 අගෝස්තු
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரීட்சை, 2018 ஓகஸ்ட்
General Certificate of Education (Adv. Level) Examination, August 2018

නාට්‍ය හා රංග කලාව II (ඉංග්‍රීසි)
நாடகமும் அரங்கியலும் II (ஆங்கிலம்)
Drama & Theatre II (English)

59 E II

16.08.2018 / 08 30 - 11 40

පැය තුනයි
மூன்று மணித்தியாலம்
Three hours

අමතර කියවීමේ 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 in answering.

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 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
A	B	The Caucasian Chalk Circle	C
Anton Chekov	D	E	F

- Identify the playwright to be noted in cage A.
(1) Luigi Pirandello (2) Jean Genet (3) Samuel Beckett
(4) Anton Chekov (5) Bertolt Brecht (.....)
- Identify the style to be noted in cage B.
(1) Realistic (2) Naturalistic (3) Expressionist (4) Absurdist (5) Epic (.....)
- What is the year to be noted in cage C?
(1) 1928 (2) 1930 (3) 1935 (4) 1940 (5) 1945 (.....)
- Identify the style to be noted in cage D.
(1) Realistic (2) Naturalistic (3) Expressionist (4) Absurdist (5) Epic (.....)
- Identify the title to be noted in cage E.
(1) The Seagull (2) Uncle Vania (3) The Bear (4) The Proposal (5) A Jubilee (.....)
- Identify the year to be noted in cage F.
(1) 1890 (2) 1895 (3) 1900 (4) 1905 (5) 1910 (.....)
- In 1898, the Moscow Art Theatre was founded by Nemirovich-Danchenko and
(1) Korsh (2) Alexandrinsky (3) Stanislavski (4) Maryia (5) Kaipper (.....)
- Identify the late 19th-early 20th century British dramatist who once said, "Karl Marx made a man of me."
(1) Bernard Shaw. (2) G.K. Chesterton. (3) H.G. Wells.
(4) Oscar Wilde. (5) W.S. Gilbert. (.....)

[See page two]

9. The author of the first play originally written in English was
 (1) E.F.C. Ludowyk. (2) Neumann Jubal. (3) H.C.N. de Lanerolle.
 (4) C.H. Gunasekera. (5) Ernest Macintyre. (.....)
10. The idea of tragedy as the fall of the wealthy or powerful, and typically a king, arose in England in
 (1) medieval times. (2) the Elizabethan age. (3) the Jacobean age.
 (4) the 18th century. (5) the early 19th century. (.....)
11. In the 1930s, the 1940s and early 1950s, the standard for play production was set by the
 (1) Ceylon Amateur Dramatic Club. (2) International Theatre Group.
 (3) Little Theatre Group. (4) Ceylon University Dramatic Society.
 (5) Aquinas Dramatic Society. (.....)
12. Ediriwira Sarathchandra's **Elowe Gihin Melowa Awa** is a play meant for
 (1) children. (2) youth. (3) adults. (4) adults only. (5) all ages. (.....)
13. Ediriweera Sarathchandra's **Ekata Mata Hina Hina** is folk comedy which is
 (1) fun. (2) satirical. (3) farcical.
 (4) trivial. (5) unworthy of Sarathchandra. (.....)
14. Roger and Hammerstein were famous as producers of
 (1) musicals. (2) farces. (3) comedies.
 (4) satires. (5) burlesques. (.....)
15. Roger and Hammerstein were
 (1) American. (2) Canadian. (3) English. (4) Irish. (5) Scottish. (.....)
16. The notable Sinhala play **Eka Adhipathi** was by
 (1) Sunandra Mahendra. (2) Namal Weeramuni. (3) Dharmasiri Bandaranayake.
 (4) Simon Nawagattegama. (5) Parakrama Niriella. (.....)
17. **Mahasara** is a well-known play by
 (1) Henry Jayasena. (2) Ediriweera Sarathchandra. (3) Ajith Thilakasena.
 (4) Premaranjith Tilakaratne. (5) Sugathapala de Silva. (.....)
18. The blend of farce and social comedy, the dominant genre in the Sri Lankan English-language theatre, originated with
 (1) H. Sri Nissanka. (2) Lucien de Zoysa. (3) H.C.N. de Lanerolle.
 (4) Gamini Gunawardena. (5) Dick Dias. (.....)
19. **Kuveni** is a play that has contributed to the status of
 (1) Sugathapala de Silva. (2) Henry Jayasena. (3) Ediriweera Sarathchandra.
 (4) Sunanda Mahendra. (5) Dayananda Gunawardena. (.....)
20. **Aluth Horek Once** has been characterized as a
 (1) black comedy. (2) hilarious comedy. (3) political comedy.
 (4) pure farce. (5) satirical comedy. (.....)
21. **Charitha Atak** is the unique creation of
 (1) Sugathapala de Silva. (2) Wilson Gunaratne. (3) Dharmasiri Bandaranayake.
 (4) R.R. Samarakoon. (5) Rajitha Dissanayake. (.....)
22. How many actors portray the eight different characters in **Charitha Atak**?
 (1) one (2) three (3) four (4) six (5) eight (.....)
23. **Dhikthala and Kaalagola**, the ever popular Sinhala drama, has been characterized as a
 (1) black comedy. (2) satirical comedy. (3) musical comedy.
 (4) political farce. (5) hilarious comedy. (.....)

24. The repeatedly staged recent satire in Sinhala on mass media and its viewers is
 (1) 361. (2) **Nethuwa Beri Minihek.** (3) **Kadha Walalu.**
 (4) **Adara Wasthuwa.** (5) **Mata Wedi Thiyaneddha.** (.....)
25. **Tharawo Igelethi**, a play popular since its premier in 1981, is by the veteran playwright, lyricist and actor
 (1) Henry Jayasena. (2) Gamini Gunawardena. (3) Jayalath Manoratna.
 (4) Lucian Bulathsinhala. (5) Parakrama Niriella. (.....)
26. Staged in May 2018, **Asymmetry** is a play meant for
 (1) children. (2) youth. (3) adults. (4) adults only. (5) all ages. (.....)
27. **Fun Home** staged in Colombo in May 2018, is the first Western musical with a protagonist who is a
 (1) lesbian. (2) gay. (3) bisexual. (4) transgender. (5) pansexual. (.....)
28. **Fun Home**, now highly acclaimed, was directed with an all-Sri Lankan cast by
 (1) Tracy Holsinger. (2) Ruwanthie de Chickera. (3) Ruana Rajapakse.
 (4) Manuka Wijesinghe. (5) Sashane Perera. (.....)
29. Jehan Aloysius' hilarious adaptation of Shakespeare was performed for local and Indian audiences this year. Identify the play.
 (1) **As You Like I.** (2) **Twelfth Night.**
 (3) **A Comedy of Errors.** (4) **Midsummer Night's Dream.**
 (5) **Love's Labours Lost.** (.....)
30. The lead role in the adaptation mentioned in question 29 was played by
 (1) Jehan Aloysius. (2) Dion Nanayakkara. (3) Harsha Ratnayake.
 (4) Prabath Devindra. (5) Dushyantha Hettiarachchi. (.....)
31. In March 2018, a remake of a hit comedy by H.C.N. de Laneralle and E.M.M. Joseph was staged. Identify the play.
 (1) **Well Mudaliyar.** (2) **The President of the O.B.U.**
 (3) **Prometheus.** (4) **Dandy Dick.**
 (5) **Kali's Daughter.** (.....)
32. In November 2017, Cold Theatre 7 produced **12 Angry Men** by
 (1) Edward Albee. (2) Arthur Miller. (3) Reginald Rose.
 (4) Tennessee Williams. (5) Clifford Odets. (.....)
33. The "Tommiya" series of plays was the brainchild of
 (1) Indu Dharmasena. (2) Vinodh Senadeera. (3) Michael de Soyza.
 (4) Feroze Kamardeen. (5) Ernest Macintyre. (.....)
34. **Rag - the Musical**, first presented as a full-blown production in 2012, was staged as a remake in late 2017. Identify its creator.
 (1) Nafeesa Amirudeen. (2) Nadeera Adamaly. (3) Jehan Aloysius.
 (4) Jerome L. de Silva. (5) Karen Balthazaar. (.....)
35. **Rag - the Musical** focuses on a problem related to
 (1) middle class society. (2) the working class. (3) the state universities.
 (4) the unemployed graduates. (5) the rural poor. (.....)
36. Identify a director and founding member of the theatre group, Mind Adventures.
 (1) Neluka Silva. (2) Senaka Abeyratne. (3) Ruwanthie de Chickera.
 (4) Johaan Peiris. (5) Tracy Holsinger. (.....)
37. The character of Juliet, the archetypal heroine of romantic tragedy, was created by
 (1) Ben Jonson. (2) William Shakespeare. (3) Christopher Marlowe.
 (4) Thomas Kyd. (5) John Fletcher. (.....)

38. **The Tempast** belongs to Shakespeare's

- (1) early plays. (2) history plays. (3) peak period.
(4) Roman plays. (5) last plays. (.....)

39. **The Bald Prima Donna**, a play adapted into Sinhala, is by

- (1) Jean-Paul Sartre. (2) Samuel Beckett. (3) Eugene Ionesco.
(4) August Strindberg. (5) Garcia Lorca. (.....)

40. **Hasthikaantha Mantharey** is a classic of Sinhala theatre by

- (1) Dayananda Gunawardena. (2) Henry Jayasena. (3) Ediriwira Sarathchandra.
(4) Sugathapala de Silva. (5) R.R. Samarakoon. (.....)

* *

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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අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2018 අගෝස්තු
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2018 ஓகஸ்ட்
General Certificate of Education (Adv. Level) Examination, August 2018

නාට්‍ය හා රංග කලාව I (ඉංග්‍රීසි)
நாடகமும் அரங்கியலும் I (ஆங்கிலம்)
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

- Discuss the quality of the present-day comedies on the Sinhala or Tamil stage. (05 marks)
 - Discuss the quality of the present-day comedies in the English-language stage. (05 marks)
 - Discuss whether these comedies are impeding the development of serious theatre in the Sinhala or Tamil or English language. (05 marks)
- What is the main concern of Ediriweera Sarachchandra in **The Golden Swan**? (05 marks)
 - Is Sarachchandra engaging in social criticism in this play? Explain. (05 marks)
 - Comment on the quality of Sarachchandra's characterization in this play. (05 marks)
- Explain the innovativeness of Ernest Macintyre's **A Somewhat Mad and Grotesque Comedy** in the context of its time. (05 marks)
 - Evaluate **The Education of Miss Asia**. (05 marks)
 - Explain your view, however conjectural, as to why Macintyre decided to emigrate to Australia in 1974. (05 marks)

Section B : World Theatre

Either

- "**Julius Caesar** is concerned with forms of government." Is this the only central issue? Explain your point of view. (05 marks)
 - Describe the character of Antony in **Julius Caesar**. (05 marks)
 - "The good in Brutus did not save him." Comment. (05 marks)

Or

- Is race relations the central issue of **Othello**? Explain your view. (05 marks)
 - Describe the character of Desdemona in **Othello**. (05 marks)
 - Is Iago a "diabolical villain"? Explain your view. (05 marks)
- Analyse the character of Peter in **The Zoo Story**. (05 marks)
 - Analyse the character of Jerry in **The Zoo Story**. (05 marks)
 - Do you find their characterization convincing? Explain. (05 marks)
- What are the qualities that serve to make Nora a heroine in **A Doll's House**? Explain. (05 marks)
 - Do you think that the sub-plot of **A Doll's House** is satisfactory? Substantiate your point of view. (05 marks)
 - What in your opinion, is/are the theme/s of **A Doll's House**? Explain. (05 marks)

* * *

