AL/2025/59/E-I

සියලු ම හිමිකම් ඇවිරිණි/முழுப் பதிப்புரிமையுடையது/All Rights Reserved]

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரீட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2025
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2025
General Certificate of Education (Adv. Level) Examination, 2025

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

59 E I

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 you will answer and decide which of them you will prioritise.

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. In **Kolam** performances, the masks are traditionally make from
(1) coconut shells. (2) clay. (3) metal.
(4) *Kaduru* wood. (5) paper. (.....)

2. Exaggerated facial expressions in *Bharathanatyam* highlights the *abhinaya* of
(1) *Angika*. (2) *Vachika*. (3) *Satrika*.
(4) *Aharya*. (5) *Mudra*. (.....)

3. *Dianoia* in Greek dramatic art refers to
(1) the mind's intellectual ability.
(2) a person's vocal capacity.
(3) an actor's physical expression.
(4) the themes of a play.
(5) the music of a play. (.....)

4. Identify the pioneer of modern Sinhala theatre in Sri Lanka.
(1) Ediriweera Sarachchandra (2) Sugathapala de Silva (3) Henry Jayasena
(4) Dhamma Jagoda (5) Dayananda Gunawardena (.....)

5. Which of the following is **NOT** a feature of Sri Lankan Tower Hall drama?
(1) Nurthi style (2) Live orchestra (3) Local folk lore
(4) Minimalist staging (5) Religious themes (.....)

6. The subject of **Poetics** is mainly
(1) comedy. (2) satire. (3) tragedy
(4) history. (5) interludes. (.....)

[*See page two*

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7. Which Sanskrit drama element denotes the cause of start in a play?
(1) *Karya* (2) *Bija* (3) *Pataka*
(4) *Prakari* (5) *Bindu* (.....)

8. Identify which is **NOT** a traditional Japanese theatre form.
(1) Noh (2) Bunraku (3) Kabuki
(4) Kyogen (5) Peking Opera (.....)

9. What is Julius Caesar's main weakness in Shakespeare's play?
(1) Being a proud leader
(2) Holding great power
(3) Not having leadership skills
(4) Being overconfident
(5) Being a powerful orator (.....)

10. Identify the form of drama popular during the Middle Ages and depicted saints's lives.
(1) Miracle play (2) Morality play (3) Interlude
(4) Closet drama (5) Melodrama (.....)

11. **Noh** theatre is best know for its
(1) puppetry. (2) masked performance. (3) acrobatics.
(4) realistic sets. (5) stand-up comedy. (.....)

12. Identify the play regarded as the first Sinhala opera.
(1) **Sanda Kinduri** (2) **Maname** (3) **Nadagamkarayo**
(4) **Elova Gihin Melova Awa** (5) **Sinhabahu** (.....)

13. The main characteristic of Restoration comedy is
(1) mystery. (2) comedy of manners. (3) closet drama.
(4) satire. (5) morality. (.....)

14. Which of the following is a general characteristic of drama?
(1) Rhyme (2) Conflict (3) Imagery
(4) Narration (5) Alliteration (.....)

15. The plays first performed in Greece were part of a festival honouring the God
(1) Apollo. (2) Zeus. (3) Dionysius.
(4) Hermes. (5) Athena. (.....)

16. The folk drama **Rukada** is best known for its use of
(1) elaborate costumes.
(2) fireworks.
(3) masked performances.
(4) string puppetry.
(5) dance only. (.....)

17. **Kabuki** theatre originated in the
(1) 12th century. (2) 14th century. (3) 16th century.
(4) 18th century. (5) 19th century. (.....)

18. In **Sokari** all roles are traditionally performed by
(1) women. (2) men. (3) children.
(4) monks. (5) disrobed monks. (.....)

[*See page three*

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19. The founder of **Kabuki** is believed to be
(1) Zeami Motokiya.
(2) Okuni.
(3) Chikamatsu Monzaemon.
(4) Matsuo Basho.
(5) Ichikawa Danjuro. (.....)

20. **Nadagam** in Sri Lanka originated under the influence of
(1) Portuguese missionaries. (2) Indian traders. (3) British colonizers.
(4) Dutch settlers. (5) Arab merchants. (.....)

21. The famous line "To be, or not to be" occurs in
(1) **Macbeth**.
(2) **Hamlet**.
(3) **Coriolanus**.
(4) **King Lear**.
(5) **The Winter's Tale**. (.....)

22. Shakespeare's comedies often end with
(1) marriage. (2) death. (3) betrayal.
(4) exile. (5) imprisonment. (.....)

23. Identify the town in Sri Lanka famous for making **Kolam** masks.
(1) Kandy (2) Ambalangoda (3) Hikkaduwa
(4) Galle (5) Matara (.....)

24. Identify the Sanskrit play in which Vasantasena appears as the heroine.
(1) *Mrichchakatika* (2) *Mudrarakshasa* (3) *Uttaramacharita*
(4) *Malavikagnimitram* (5) *Vikramorvasiyam* (.....)

25. The make-up style unique to **Kabuki** is called
(1) Sumi. (2) Kumadori. (3) Geisha. (4) Noh. (5) Origami. (.....)

26. The dramatic technique of speaking one's inner thoughts aloud, regardless of any hearers, is called,
(1) aside. (2) dialogue. (3) soliloquy. (4) chorus. (5) tableau. (.....)

27. **Bunraku** is a form of Japanese theatre that uses
(1) shadow puppets. (2) human actors. (3) large puppets.
(4) masks only. (5) animated films. (.....)

28. The tragic flaw in Greek tragedy is known as
(1) catharsis. (2) hamartia. (3) anagnorisis. (4) peripeteia. (5) strophe. (.....)

29. The play **Mudrarakshasa** deals with the rise of
(1) Ashoka. (2) Chandragupta Maurya. (3) Rama.
(4) Krishna. (5) Buddha. (.....)

30. Identify the villainous uncle in **Hamlet.**
(1) Claudius (2) Laertes (3) Horatio
(4) Polonius (5) Fortinbras (.....)

31. The Globe Theatre is associated with
(1) Molière. (2) Shakespeare. (3) Brecht.
(4) Ibsen. (5) Chekhov. (.....)

[*See page four*

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32. Bertolt Brecht is known for developing
(1) Epic theatre. (2) Absurdism. (3) Realism.
(4) Expressionism. (5) Naturalism. (.....)

33. Identify the writer of **The Crucible.**
(1) Arthur Miller (2) Samuel Beckett (3) Tennessee Williams
(4) Harold Pinter (5) Jean Genet (.....)

34. In **Kabuki**, what is the role of an *onnagata*?
(1) sword fighter (2) female impersonator (3) narrator
(4) comic relief (5) stage manager (.....)

35. Which of the following is **NOT** a Greek tragedy?
(1) **Medea** (2) **Antigone** (3) **Lysistrata**
(4) **The Bacchae** (5) **Electra** (.....)

36. Which is **NOT** a play by Shakespeare?
(1) **Twelfth Night** (2) **The Winter's Tale** (3) **Romeo and Juliet**
(4) **Doctor Faustus** (5) **King Lear** (.....)

37. In Sanskrit drama, nobles typically speak
(1) Prakrit. (2) Sanskrit. (3) Tamil.
(4) Hindi. (5) Pali. (.....)

38. The main function of the chorus in Greek drama was to
(1) dance only. (2) sell tickets. (3) narrate and comment.
(4) play music. (5) fight battles. (.....)

39. Which is a modern tragedy about the American Dream?
(1) **Death of a Salesman** (2) **The Glass Menagerie** (3) **A Raisin in the Sun**
(4) **The Cherry Orchard** (5) **Our Town** (.....)

40. The playwright who introduced the then innovative technique of the flashback into European drama was
(1) Anton Chekhov. (2) Henrik Ibsen. (3) Jean Genet.
(4) August Strindberg. (5) Jean-Paul Sartre. (.....)

* *

[*See page five*

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සියලු ම හිමිකම් ඇවිරිණි/முழுப் பதிப்புரிமையுடையது/All Rights Reserved]

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரீட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2025
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2025
General Certificate of Education (Adv. Level) Examination, 2025

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

1. (i) "Literature is only a part of the super dialogue found in society". Examine this dictum in relation to the theatre-going public in Sinhala/Tamil **or** in the English language. *(05 marks)*

(ii) To what extent does the drama produced in Sinhala/Tamil **or** in the English language today reflect a social conscience? Elaborate. *(05 marks)*

(iii) Comment on the technical skills in the presentation of drama in Sinhala/Tamil **or** in the English language in recent times. *(05 marks)*

2. (i) Give your interpretation of the theme of **Sinhabahu**. *(05 marks)*

(ii) "The Lion is an intensely moving figure." Do you agree? Substantiate you own reaction. *(05 marks)*

(iii) Explain the continuous popularity of the stage versions of **Sinhabahu**. *(05 marks)*

3. (i) Explain why **Oedipus** has been praised for its plot. *(05 marks)*

(ii) Evaluate Oedipus' abilities as a popular ruler. *(05 marks)*

(iii) Comment on Oedipus' relationship with Tiresias. *(05 marks)*

Section B

4. (i) How would an audience reacts to tragedy? Explain your stance. *(05 marks)*

(ii) Give your expectations of a hero **or** heroine of a tragedy. *(05 marks)*

(iii) Do you prefer tragedy to comedy? Substantiate your point of view. *(05 marks)*

5. (i) Comment on the departures from realism in Western drama. *(05 marks)*

(ii) Comment on the departures from realism in Sinhala drama. *(05 marks)*

(iii) Comment on the skills of local producers of foreign plays in the English-language theatre. *(05 marks)*

6. (i) "The last two acts of **Abhijnana Sakuntalam** are purely original" Comment on Kalidas's dramatic skill in these two acts. *(05 marks)*

(ii) Comment on the probabale reaction of Kalidasa's contemporary audience to **Abhijanana Sakuntalam**. *(05 marks)*

(iii) What is likely to be the reaction of the audience today to the **Abhijnana Sakuntalam**. Substantiate. *(05 marks)*

* * *

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ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரீட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2025
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2025
General Certificate of Education (Adv. Level) Examination, 2025

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

59 E 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 you will answer and decide which of them you will prioritise.

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.

1. The 'Globe Theatre', associated with Shakespeare, was located in
(1) Westminster. (2) Southwark. (3) Camden.
(4) Greenwich. (5) Kensington. (.....)

2. The Brechtian concept of 'gestus' refers to
(1) a type of stage. (2) social attitude expressed through gesture.
(3) musical accompaniment. (4) lighting design.
(5) costume style. (.....)

3. Prospero is the main character in Shakespeare's
(1) **The Merchant of Venice**. (2) **King Lear**.
(3) **The Tempest**. (4) **Measure for Measure**.
(5) **All's Well that Ends Well**. (.....)

4. Greek tragedies typically featured a chorus that
(1) performed dance routines only.
(2) commented on the action and represented public opinion.
(3) played musical instruments.
(4) changed the scenery.
(5) sold tickets to the audience. (.....)

5. Shadow puppetry or 'Wayang Kulti' is traditional in
(1) Thailand. (2) Vietnam. (3) Indonesia.
(4) Philippines. (5) Malaysia. (.....)

6. Lady Macbeth's famous sleepwalking scene occurs in Act
(1) I. (2) II. (3) III.
(4) IV. (5) V. (.....)

[See page two

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7. The 'fourth wall' in theatre refers to
(1) the back wall of the stage. (2) the imaginary wall between actors and audience.
(3) the side entrance. (4) the roof of the theatre.
(5) the orchestra pit. (.....)

8. Puck is a mischievous character in
(1) **Much Ado About Nothing**. (2) **The Taming of the Shrew**.
(3) **A Midsummer Night's Dream**. (4) **Love's Labour's Lost**.
(5) **The Comedy of Errors**. (.....)

9. Naturalism in theatre emphasizes
(1) stylized movement and symbolic gestures.
(2) realistic portrayal of everyday life.
(3) fantasy and imagination.
(4) abstract concepts.
(5) historical accuracy only. (.....)

10. The play 'A Streetcar Named Desire' was written by
(1) Arthur Miller. (2) Eugene O'Neill. (3) Thornton Wilder.
(4) Edward Albee. (5) Tennessee Williams. (.....)

11. **Oedipus Rex** was written by the ancient Greek playwright
(1) Aeschylus. (2) Sophocles. (3) Euripides.
(4) Aristophanes. (5) Menander. (.....)

12. The concept of 'alienation effect' or 'Verfremdungseffekt' was developed by
(1) Konstantin Stanislavski. (2) Bertolt Brecht. (3) Antonin Artaud.
(4) Jerzy Grotowski. (5) Peter Brook. (.....)

13. Nora Helmer leaves her family at the end of
(1) **Hedda Gabler**. (2) **The Wild Duck**. (3) **A Doll's House**.
(4) **Rosmersholm**. (5) **The Master Builder**. (.....)

14. The 'Theatre of Cruelty' was advocated by
(1) Antonin Artaud. (2) Samuel Beckett. (3) Jean Genet.
(4) Albert Camus. (5) Eugène lonesco. (.....)

15. Beatrice and Benedick are witty lovers in
(1) **As You Like It**. (2) **Much Ado About Nothing**. (3) **Twelfth Night**.
(4) **The Merchant of Venice**. (5) **Love's Labour's Lost**. (.....)

16. The play 'Lysistrata,' in which women withhold sexual privileges to end war, was written by
(1) Sophocles. (2) Euripides. (3) Aristophanes.
(4) Aeschylus. (5) Menander. (.....)

17. 'Poor Theatre', emphasizing the actor and minimal props, was developed by
(1) Peter Brook. (2) Jerzy Grotowski. (3) Vsevolod Meyerhold.
(4) Max Reinhardt. (5) Jacques Cocteau. (.....)

18. The character of Willy Loman appears in
(1) **The Crucible**. (2) **All My Sons**. (3) **Death of a Salesman**.
(4) **A View from the Bridge**. (5) **The Price**. (.....)

19. Commedia dell' arte featured stock characters including
(1) Harlequin. (2) Pantalone. (3) Colombina.
(4) Il Dottore. (5) All of the above. (.....)

[*See page three*

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20. The play 'Rosencrantz and Guildenstem Are Dead' was written by
(1) Harold Pinter. (2) Tom Stoppard. (3) Samuel Beckett.
(4) Joe Orton. (5) John Osborne. (.....)

21. Blanche DuBois is the tragic heroine of
(1) **Cat on a Hot Tin Roof**.
(2) **The Glass Menagerie**.
(3) **A Streetcar Named Desire**.
(4) **Sweet Bird of Youth**.
(5) **Summer and Smoke**. (.....)

22. The Theatre of the Absurd typically features
(1) logical plot progression.
(2) clear character motivation.
(3) meaninglessness and lack of purpose.
(4) happy endings.
(5) historical accuracy. (.....)

23. The unities of time, place and action were principles advocated by
(1) Aristotle and neoclassical critics.
(2) Romantic poets.
(3) Modernist writers.
(4) Medieval dramatists.
(5) Contemporary playwrights. (.....)

24. Vladimir and Estragon are characters in
(1) **Endgame**. (2) **Waiting for Godot**. (3) **Krapp's Last Tape**.
(4) **Happy Days**. (5) **Not I**. (.....)

25. The play 'Long Day's Journey into Night' is autobiographical and was written by
(1) Tennessee Williams. (2) Arthur Miller. (3) Eugene O'Neill
(4) Clifford Odets. (5) William Inge. (.....)

26. Greek Old Comedy, characterized by political satire, is best represented by
(1) Menander. (2) Aristophanes. (3) Terence.
(4) Plautus. (5) Seneca. (.....)

27. The protagonist in 'Antigone' defies the state to
(1) marry her lover. (2) bury her brother. (3) claim the throne.
(4) start a rebellion. (5) save her sister. (.....)

28. 'Epic Theatre' aims to
(1) entertain the audience only.
(2) encourage emotional identification.
(3) provoke critical thinking about social issues.
(4) showcase elaborate scenery.
(5) preserve classical traditions. (.....)

29. The play 'Who's Afraid of Virginia Woolf?' was written by
(1) Tennessee Williams. (2) Arthur Miller. (3) Edward Albee
(4) Sam Shepard. (5) David Mamet. (.....)

30. Konstantin Stanislavski's 'System' emphasizes
(1) external technique only.
(2) emotional memory and psychological realism.
(3) stylized gesture.
(4) improvisation exclusively.
(5) physical comedy. (.....)

[*See page four*

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31. The revenge tragedy 'The Spanish Tragedy' was written by
(1) Christopher Marlowe. (2) Thomas Kyd. (3) John Webster.
(4) Thomas Middleton. (5) Cyril Tourneur. (.....)

32. In Greek theatre, the orchestra was
(1) the seating area for nobility.
(2) the circular dancing area for the chorus.
(3) the backstage area.
(4) the upper gallery.
(5) the musicians' section. (.....)

33. The play 'The Importance of being Earnest' is an example of
(1) tragedy. (2) melodrama. (3) historical drama.
(4) farce only. (5) comedy of manners. (.....)

34. Medea, who kills her children to punish her unfaithful husband, was created by
(1) Aeschylus. (2) Sophocles. (3) Seneca.
(4) Aristophanes. (5) Euripides. (.....)

35. The 'Method' acting technique, developed in America, was influenced by
(1) Bertolt Brecht. (2) Konstantin Stanislavski. (3) Antonin Artaud.
(4) Asevolod Meyerhold. (5) Gordon Craig. (.....)

36. The play 'The Chairs' was written by
(1) Samuel Beckett. (2) Eugène lonesco. (3) Jean Genet.
(4) Harold Pinter. (5) Fernando Arrabal. (.....)

37. Restoration Comedy in England was characterized by
(1) moral lessons.
(2) religious themes.
(3) wit, sexual intrigue and social satire.
(4) tragic endings.
(5) supernatural elements. (.....)

38. The play 'The Bacchae' concerns the God
(1) Apollo. (2) Zeus. (3) Dionysus.
(4) Hermes. (5) Jupiter. (.....)

39. Expressionism in theatre typically features
(1) realistic dialogue and settings.
(2) distorted sets and stylized acting to express inner emotions.
(3) historical accuracy.
(4) improvisation.
(5) minimal staging. (.....)

40. The character of Falstaff appears in Shakespeare's
(1) Henry IV and The Merry Wives of Windsor.
(2) Richard III.
(3) Henry V only.
(4) King John.
(5) Richard II. (.....)

* *

[See page five

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සියලු ම හිමිකම් ඇවිරිණි/முழுப் பதிப்புரிமையுடையது/All Rights Reserved]

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரீட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2025
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2025
General Certificate of Education (Adv. Level) Examination, 2025

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

59 E II

Instructions:

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

Part II

Section A

1. (i) Discuss the theatrical resources available on the Elizabethan stage. (05 *marks*)
   (ii) Discuss the social emotions from which stylized drama arose. (05 *marks*)
   (iii) Has stylized drama had its day? Explain. (05 *marks*)

2. (i) Discuss the kind of costume and make-up suitable to portray Sri Wickrama Rajasinghe. (05 *marks*)
   (ii) Should drama have a moral purpose? Elaborate your point of view. (05 *marks*)
   (iii) Explain your notion of what makes tragedy. (05 *marks*)

3. (i) Is **Julius Caesar** only the tragedy of an individual? Substantiate your view. (05 *marks*)
   (ii) "Whatever Caesar's legendary reputation might have been, Shakespeare wishes to present him as a human being with fair share of human weaknesses." Do you agree? Explain. (05 *marks*)
   (iii) "Brutus works upon himself and moulds his own attitude to Caesar." Do you agree? Explain. (05 *marks*)

Section B

4. (i) How would you cast an actor to play Hamlet? Explain. (05 *marks*)
   (ii) How would you cast an actress to project a female villain? Explain. (05 *marks*)
   (iii) How would you cast an actor to project a male villain such as Iago? Explain. (05 *marks*)

5. (i) Discuss the importance of the flashback as developed by Henrik Ibsen. (05 *marks*)
   (ii) Assess the contribution made to European drama by Anton Chekhov. (05 *marks*)
   (iii) "The early 20th century playwrights made significant contribution to dramatic technique." Discuss. (05 *marks*)

6. (i) To what extent is Nora a rebel? Justify your point of view. (05 *marks*)
   (ii) Would you think the conclusion of **A Doll's House** would still make an impact on the audience? Substantiate. (05 *marks*)
   (iii) Explain dramatic techniques employed in **A Doll's House**. (05 *marks*)

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