

## நல திரட்டை/புதிய பாடத்திட்டம்/New Syllabus

## NEW

අධ්‍යාපන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2020  
කළුවිප පොතුත් තුරාතුරප පත්තිර (ශ්‍යාර තුර)ප පරිශ්‍යාස, 2020  
General Certificate of Education (Adv. Level) Examination, 2020

நாட்சி கலை	I (இங்கிலிஸ்)
நாடகமும் அரங்கியலும்	I (ஆங்கிலம்)
<b>Drama &amp; Theatre</b>	I (English)

59 E I

## ஒரே ஒன்றை மூன்று மணித்தியாலம் *Three hours*

அம்கர கியலில் கூலை	- தீவின்கூ 10 சீ
மேலதிக வாசிப்பு நேரம்	- 10 நிமிடங்கள்
<b>Additional Reading Time</b>	<b>10 minutes</b>

**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**

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**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. There cannot be a dramatic performance without a/an  
(1) stage. (2) script. (3) actor/acress.  
(4) stage manager. (5) director. (.....)
2. “No conflict, no drama” was the view of  
(1) Plato. (2) Aristotle. (3) Bharata.  
(4) Bertolt Brecht. (5) Bernard Shaw. (.....)
3. Fate in Greek tragedy is  
(1) indifferent. (2) hostile. (3) neutral.  
(4) messy. (5) cynical. (.....)
4. The genres in Greek drama were  
(1) two. (2) three. (3) four.  
(4) five. (5) six. (.....)
5. Satyr plays were  
(1) comic. (2) tragic. (3) tragi-comic.  
(4) romantic. (5) comic-burlesque. (.....)
6. One of the iconic conventions of classical Greek theatre was the use of  
(1) trap doors. (2) pictures. (3) props.  
(4) masks. (5) lyres. (.....)
7. In Aristotelean terminology “mimesis” meant  
(1) recognition. (2) reversal. (3) purgation.  
(4) representation. (5) miscalculation. (.....)

8. In Sophocles' celebrated tragedy, **Antigone**, the heroine defies the ruler's edict to bury her slain  
 (1) sister. (2) sister-in-law. (3) brother.  
 (4) brother-in-law. (5) step-brother. (.....)

9. The main task of a lead actor/actress is to  
 (1) speak clearly.  
 (2) cooperate with fellow players.  
 (3) build a rapport with the audience.  
 (4) move with grace.  
 (5) project a character. (.....)

10. Drama reflects the world  
 (1) as it was.  
 (2) as it is.  
 (3) as it should be.  
 (4) as the dramatist sees it.  
 (5) as the dramatist want the audience to see it. (.....)

11. **The Trojan Women** is against  
 (1) sexism. (2) patriarchy. (3) dictatorship.  
 (4) homosexuality. (5) war. (.....)

12. **The Trojan Women** was written by  
 (1) Sophocles. (2) Euripides. (3) Aeschylus.  
 (4) Terence. (5) Menander. (.....)

13. The forte of Aristophanes was  
 (1) tragedy. (2) comedy. (3) farce. (4) burlesque. (5) history. (.....)

14. In Sanskrit drama, Sanskrit is spoken by  
 (1) female characters. (2) male characters.  
 (3) educated female characters. (4) educated male characters.  
 (5) all educated characters. (.....)

15. The father of Indian theatrical forms is  
 (1) Dhananjaya. (2) Kalidasa. (3) Bharata.  
 (4) Dandin. (5) Viswanatha. (.....)

16. The famous Sanskrit play **Svapna Vasavadattam** (Vasavadatta's Dream) was written by  
 (1) Bhasa. (2) Kaidasa. (3) Shudraka.  
 (4) Dandin. (5) Sri Harsha. (.....)

17. Charudatta is the hero of the play  
 (1) **Mricchakatika**. (2) **Pratimanataka**. (3) **Balacharita**.  
 (4) **Dutavakya**. (5) **Ratnavali**. (.....)

18. The grammar of acting known as the System was developed by  
 (1) Constantin Stanislavski. (2) Vserold Meyerhold. (3) Michael Chekhov.  
 (4) Sanford Meisner. (5) Lee Strasberg. (.....)

19. The most popular of the traditional styles of Japanese drama is  
 (1) Noh. (2) Kyogen. (3) Genroku. (4) Kabuki. (5) Bunraku. (.....)

20. **Lady Han** is in the classical theatre of Japan in the genre of  
 (1) Bunraku. (2) Noh. (3) Genroku.  
 (4) Kyogen. (5) Kabuki. (.....)

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(.....)

**21.** Izutsu is a classic Japanese play on the genre of  
 (1) Bunraku. (2) Kyogen. (3) Kabuki. (.....)  
 (4) Genroku. (5) Noh.

**22.** Sottana figures as a character in  
 (1) Kolam. (2) Nadagam. (3) Thovil. (.....)  
 (4) Sokari. (5) Puppetry.

**23.** The town best known as the centre for the construction of rituals masks is  
 (1) Hikkaduwa. (2) Ambalangoda. (3) Galle.  
 (4) Matara. (5) Hambatota. (.....)

**24.** Kolam is  
 (1) devil dancing. (2) an exorcist ceremony. (3) a fertility rite.  
 (4) masked mimic entertainment. (5) simple bawdy comedy. (.....)

**25.** All performances of folk plays and folk ceremonies take place  
 (1) in the morning. (2) in the afternoon. (3) in the evening.  
 (4) at dusk. (5) at night. (.....)

**26.** 

The picture is a scene from a play featuring the actor (really more than an actor) Jayalath Manoratne who passed away in January 2020. Identify the play.  
 (1) Guru Tharuwa (2) Thala Mala Pipila  
 (3) Suddek Oba Amathai (4) Sudu Kaluwara  
 (5) Bherunda Paksiya (.....)

**27.**

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The picture is a scene from one of the ever-popular plays of Dayananda Gunawardena. Identify the play.

(1) Madhura Jawanika (2) Jasaya and Lenchina (3) Nari Bena.  
 (4) Gajaman Puvatha. (5) Kamare Jaramare. (.....)

**28.** The popular children's play **Thoppi Welenda (Hat seller)** was produced by  
 (1) Trelicia Gunawardena.  
 (2) Somalatha Subasinghe.  
 (3) Malini Weeramuni.  
 (4) Sunil Sri.  
 (5) Sriyantha Mendis. (.....)

**29. Rassa Saha Parassa** is play for

(1) children.	(2) youth.	(3) adolescents.
(4) adults.	(5) the whole family.	(.....)

**30. The veteran actress who entered Guinness World Records, by playing the same role Suppa Devi in *Sinhabahu*, continuously for 31 years, is**

(1) Hemamala Gunasinghe.	(2) Malini Weeramuni.
(3) Iranganie Serasinghe.	(4) Malini Ransinghe.
(5) Ranchalamala Ranasinghe.	(.....)

**31. Sihina Horu Aran (Dreams Robbed)** restaged in March 2020, is by

(1) Rajitha Dissanayake.	(2) Sarath Kotalawala.
(3) Simon Nawagaththegama.	(4) Rohana Dandeniya.
(5) Ravindra Ariyaratne.	(.....)

**32. The Sinhala stage drama Kuveni** was a triumph for

(1) Namal Weeramuni.	(2) Udaya Wickramarathne.	(3) Henry Jayasena.
(4) Ediriwira Sarachchandra.	(5) Jayantha Chandrasiri.	(.....)

**33. The most famous actress of the Minerva Troupe was**

(1) Rukmani Devi.	(2) Lakshmi Bhai.
(3) Lady Susantha de Fonseka.	(4) Iranganie Serasinghe.
(5) Mabel Blythe.	(.....)

**34. "Ralhamy"** first appeared as a character in the

(1) early 1920s.	(2) late 1920s.	(3) early 1930s
(4) late 1930s.	(5) early 1940s.	(.....)

**35. "Ralhamy"** was the creation of

(1) H.C.N. de Lanerolle.	(2) E.M.W. Joseph.	(3) Dick Dias.
(4) H. Sri Nissanka.	(5) Lucien de Zoysa.	(.....)

**36. The post-1956 revival of Sri Lankan Tamil drama owes most to**

(1) S. Maunaguru.	(2) K. Sivathamby.	(3) S. Vithiananthan.
(4) K. Kailasapathy.	(5) S. Pathmanathan.	(.....)

**37. The Tomiya series of plays** was the brainchild of

(1) Feroze Kamardeen.	(2) Vinodh Senadeera.	(3) Jehan Bastians.
(4) Tracy Holsinger.	(5) Indu Dharmasena.	(.....)

**38. Middle of Silence**, which made a splash when at first appeared, is by

(1) Nedra Vittachchi	(2) Ruwanthie de Chickera	(3) Ruana Rajepakse
(4) Manuka Wijesinghe	(5) Sandamali Wijeratne	(.....)

**39. The landmark experimental play, The Ritual,** is by

(1) R.D.K. Jayawardena.	(2) Haig Karunaratne.	(3) Michael de Soyza.
(4) Jehan Aloysius.	(5) Namal Jayasinghe.	(.....)

**40. Hamlet at Elsie's Bar**, staged towards the end of 2019, is an authentic work of

(1) Feroze Kamardeen.	(2) Reggie Siriwardena.	(3) E.M.W. Joseph.
(4) Rajiv Joseph.	(5) Gehan Blok.	(.....)

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## நல கிராண்டை/புதிய பாடத்திட்டம்/New Syllabus

அதியான போட்ட சுலதிக பது (உச்ச பேல) விளைய, 2020  
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரிசீலனை, 2020  
General Certificate of Education (Adv. Level) Examination, 2020

நாட்டு ஹா ரங் கலை	I (ஒன்டிகி)
நாடகமும் அரங்கியலும்	I (ஆங்கிலம்)
<b>Drama &amp; Theatre</b>	<b>I (English)</b>

59 E I

**Instructions:**

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

## Part II

## Section A

1. (i) Describe the taste of audiences for present day Sinhala or Tamil or English language plays. (05 marks)  
(ii) Explain the factors that have shaped this taste. (05 marks)  
(iii) Should playwrights/producers surrender to current audience taste? (05 marks)
2. (i) In **Sinhabahu**, Suppa Devi accompanies her children, who are ignorant of human society, out of a sense of duty. Is she to blame for the tragedy that follows? (05 marks)  
(ii) "Sinhabahu is strongly aware of his hereditary rights, as the heir to the kingdom." Is he ambitious? (05 marks)  
(iii) "The Lion is a dominant but loving father." Comment. (05 marks)
3. (i) What is the major flaw in the character of Oedipus? Substantiate. (05 marks)  
(ii) Who is the more dignified character, Oedipus or Teiresias? Justify your view. (05 marks)  
(iii) Both Oedipus and his unknown parents try to evade Fate. How do they fail? (05 marks)

## Section B

4. (i) Elaborate the possible uses of stage lighting. (05 marks)  
(ii) Explain the possible uses of make-up. (05 marks)  
(iii) Describe the possible uses of sound effects and silence in a stage production. (05 marks)

5. (i) How important is a script in the production of a play? (05 marks)  
(ii) Can the director of a play be called “a benevolent despot”? (05 marks)  
(iii) “The success of a performance is the result of team work”. Substantiate. (05 marks)

6. (i) Comment on the characterization of Sakuntalā in **Abhijnana-Sakuntala**. (05 marks)  
(ii) Sketch the character of Kanya. (05 marks)  
(iii) Do you find the play interesting in today’s context? Justify your standpoint. (05 marks)

\* \* \*

## நல நிர்ணய/புதிய பாடத்திட்டம்/New Syllabus

## NEW

අධ්‍යාපන පොදු සහතික පත්‍ර (උස්ස පෙළ) විභාගය, 2020  
කළුවිප පොතුත තරාතරුප පත්තිර (ඉයර් තුරුප පරිශ්‍යාස, 2020  
General Certificate of Education (Adv. Level) Examination, 2020

நாட்டு கலை நாடகமும்	II	(ஒருப்பி)
நாடகமும் அரங்கியலும்	II	(ஆங்கிலம்)
<b>Drama &amp; Theatre</b>	<b>II</b>	<b>(English)</b>

59 E II

ஓய் இந்தி  
மூன்று மணித்தியாலம்  
**Three hours**

අමතර කියවීම් කාලය	- මෙහින් 10 දි
මෙළතික වාසිපාල තුරුම	- 10 නිමිත්ත්වකൾ
<b>Additional Reading Time</b>	<b>10 minutes</b>

**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 origins of British drama are  
(1) spiritual. (2) religious. (3) humanist.  
(4) secular. (5) semi-religious. (.....)
2. **Everyman** is the best known  
(1) morality play. (2) miracle play. (3) mystery play.  
(4) liturgical play. (5) interlude. (.....)
3. In Elizabethan times, the dramatist who created “overreachers”, protagonists who wished to go beyond normal human limits, was  
(1) Thomas Middleton. (2) Thomas Kyd. (3) John Ford.  
(4) Ben Jonson. (5) Christopher Marlowe. (.....)
4. In his lifetime, Shakespeare’s plays were performed in  
(1) London. (2) Stratford-upon-Avon. (3) Oxford.  
(4) Cambridge. (5) all over England. (.....)
5. In **Macbeth**, Shakespeare’s text records that Lady Macbeth had  
(1) children. (2) one child. (3) two children.  
(4) three children. (5) no children. (.....)
6. Rosalind is the heroine of Shakespeare’s  
(1) **Twelfth Night**. (2) **Midsummer Night’s Dream**. (3) **As You Like it**.  
(4) **Love’s Labour’s Lost**. (5) **Two Gentlemen of Verona**. (.....)
7. **Volpone** is the most famous play of  
(1) John Webster. (2) John Marston. (3) George Peele.  
(4) Ben Jonson. (5) Cyril Tourneur. (.....)

8. The character, Falstaff, was created by  
 (1) Ben Jonson. (2) William Shakespeare. (3) Thomas Kyd.  
 (4) Christopher Marlowe. (5) John Webster. (.....)

9. Among Shakespeare's last plays is  
 (1) **The Taming of the Shrew.** (2) **Love's Labours Lost.** (3) **Hamlet.**  
 (4) **King Lear.** (5) **The Tempest.** (.....)

10. **The Quintessence of Ibsenism** was written by  
 (1) Bernard Shaw (2) J.M. Synge. (3) Sean O'Casey.  
 (4) G.K. Chasterton. (5) Oscar Wilde. (.....)

11. In the Ibsen's **Hedda Gabler**, the heroine's husband is  
 (1) Eilert Lovborg. (2) George Tesman. (3) Judge Brack.  
 (4) Daniel Hegre. (5) Ulrik Brendel. (.....)

12. Hedda's life ends  
 (1) comically. (2) farcically. (3) tragically.  
 (4) romantically. (5) happily. (.....)

13. Ibsen's early verse play which earned him a state pension, was  
 (1) **The Vikings at Helgeland.** (2) **Brand.** (3) **Peer Gynt.**  
 (4) **John Garbriel Borkmann.** (5) **When We Dead Wake.** (.....)

14. The technique of flashback in modern European drama was developed by  
 (1) Anton Chekov. (2) August Strindberg.  
 (3) Luigi Pirandello. (4) Henrik Ibsen.  
 (5) Frederico Garcia Lorca. (.....)

15. The "alienation effect" in European drama was an innovation of  
 (1) Jean Genet. (2) Max Frisch. (3) Jean Anouilh.  
 (4) Jean-Paul Sartre. (5) Bertolt Brecht. (.....)

16. The first Brecht play to be put on boards in Sri Lanka was  
 (1) **The Good Women of Setzaan.** (2) **Mother Courage.**  
 (3) **The Caucasian Chalk circle.** (4) **Galileo.**  
 (5) **The Threepenny Opera.** (.....)

17. The first Brecht play to be put on boards in Sri Lanka, was directed by  
 (1) Leigh Smith. (2) E.F.C. Ludowyk. (3) Lional Wendt.  
 (4) Robert Nicholl Cadell. (5) Nenmann Jubal. (.....)

18. **Hunuwataye Kathawa** was originally adopted and produced by  
 (1) Dayananda Gunawardena. (2) Premaranjith Tilakaratne. (3) Sunanda Mahendra.  
 (4) Henry Jayasena. (5) Sugathapala de Silva. (.....)

19. In this adaptation, **Hunuwataye Kathawa**, the role of Azdak was played by  
 (1) Wijeratne Warakagoda. (2) Namel Weeramuni. (3) Henry Jayasena.  
 (4) Dharmapriya Dias. (5) Palitha Perera. (.....)

20. In this adaptation, **Hunuwaataye Kathawa**, the role of Grusha was played by  
 (1) Manel Jayasena. (2) Iranganie Serasinghe. (3) Malini Weeramuni.  
 (4) Malini Ranasinghe. (5) Trelicia Gunawardena. (.....)

21. **Dhawala Bheeshana**, restaged in August 2020, is an adaptation by  
 (1) Ranjith Dharmakirthi. (2) Sunanda Mahendra. (3) Henry Jayasena.  
 (4) Namel Weeramuni. (5) Dharmasiri Bandaranayake. (.....)

**22. Dhawala Bheeshana** is an adaptation of a play by  
 (1) Ugo Betti. (2) Jean-Paul Sartre. (3) Jean Anouilh.  
 (4) August Strindberg. (5) Jean Giraudoux. (.....)

**23. The original of Dhawala Bheeshana** is  
 (1) **In Camera.** (2) **The Flies.** (3) **Electre.**  
 (4) **Men without Shadows.** (5) **The Dance of Death.** (.....)

**24.** "All those who try to 'act', to 'pretend' when taking part in [his] plays are making a sad mistake." This statement of Stanislavsky refers to  
 (1) Henrik Ibsen. (2) Maxim Gorki. (3) Anton Chekov.  
 (4) Nikolai Gogol. (5) Leo Tolstoy. (.....)

**25.** In May 1967, **Hunuwataye Kathawa** and the original in English translation were staged on alternate days. The English version was produced by  
 (1) Ernest Macintyre. (2) Richard de Zoyza.  
 (3) E.F.C. Ludowyk. (4) Augustine Tambimuttu.  
 (5) Dennis Bartholomeuz. (.....)

**26.** Vladimir is an important character in the ground-breaking play  
 (1) **The Caretaker.** (2) **Ring Round the Moon.**  
 (3) **The Queen and the Rebels.** (4) **Waiting for Godot.**  
 (5) **Hopplal.** (.....)

**27.** The play with Vladimir is the starting-point of  
 (1) The Theatre of Cruelty. (2) The Theatre of the Absurd.  
 (3) The Theatre of the Oppressed. (4) Expressionist Theatre.  
 (5) Epic Theatre. (.....)

**28.** The play with Vladimir was written by  
 (1) Engene Ionesco. (2) Arthur Adamov. (3) Max Frisch.  
 (4) Jean Genet. (5) Samuel Beckett. (.....)

**29.** The play with Vladimir was originally written in  
 (1) German. (2) Italian. (3) Norwegian.  
 (4) French. (5) Spanish. (.....)

**30. The Taming of the Modern Shrew** is an adaptation of a play by  
 (1) William Shakespeare. (2) Oscar Wilde. (3) Bernard Shaw.  
 (4) G.K. Chesterton. (5) P.G Wodehouse. (.....)

**31. The Taming of the Modern Shrew** was scripted and produced by  
 (1) Indu Dharamasena. (2) Jith Pieris. (3) Feroze Kamardeen.  
 (4) Dino Corera. (5) Tracy Holsinger. (.....)

**32. The Colombo School for Scandal** echoes a play by  
 (1) William Congreve. (2) John Dryden. (3) R.B. Sheridan.  
 (4) Oliver Goldsmith. (5) William Wycherley. (.....)

**33. The Colombo School for Scandal** was scripted by  
 (1) Feroze Kamaldeen. (2) Tracy Holsinger. (3) Indu Dharmasena.  
 (4) Jith Peiris. (5) Kevin Cruze. (.....)

**34. The Colombo School for Scandal** was produced by  
 (1) Jith Peiris. (2) Indu Dharmasena. (3) Kevin Cruze.  
 (4) Tracy Holsinger. (5) Feroze Kamardeen. (.....)

**35. The Taming of the Modern Shrew** was in the vein of

(1) comedy.	(2) romance.	(3) farce.
(4) burlesque.	(5) satire.	(.....)

**36. The Colombo School for Scandal** was in the vein of

(1) satire.	(2) farce.	(3) romance.
(4) burlesque.	(5) comedy.	(.....)

**37.** “One should always approach a role as directly as possible and see if it ‘lives’.” This was the lifelong dictum of

(1) Sanford Meisner.	(2) Vsevolod Meyerhold.	(3) Ut a Hagen.
(4) Konstantin Stanislavski.	(5) Stella Adler.	(.....)

**38. The hardy perennial He comes from Jaffna** is an adaptation of a play by

(1) Sidney Grundy.	(2) R.B. Sheridan.	(3) Oliver Goldsmith.
(4) John Dryden.	(5) William Congreve.	(.....)

**39. The original of He comes from Jaffna** was

(1) <b>Pair of Spectacles.</b>	(2) <b>The Rivals.</b>	
(3) <b>She Stoops to Conquer.</b>	(4) <b>Wild Gallant.</b>	
(5) <b>The Way of the World.</b>		(.....)

**40. The author of the He comes from Jaffna** was

(1) Dick Dias.	(2) Lucien de Zoysa.	(3) E.F.C. Ludowyk.
(4) V. Ariyaratnam.	(5) H. Sri Nissanka.	(.....)

\* \*

More Past Papers at  
**tamilguru.lk**

## நல திரட்டை/புதிய பாடத்திட்டம்/New Syllabus

අධ්‍යාපන පොදු සහතික පත්‍ර (උස්ස පෙළ) විභාගය, 2020  
කළුවිප පොතුත් තරාතුරුප පත්තිර (ශයර් තරු)ප පරිශ්‍යාස, 2020  
General Certificate of Education (Adv. Level) Examination, 2020

நாட்காலிக நாடகமும்	II	(ஒத்திகி)
Drama & Theatre	II	(ஆங்கிலம்)
	II	(English)

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## Instructions:

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

## Part II

## Section A

1. (i) Comment on the quality of the present-day comedies on the Sinhala **or** Tamil stage. (05 marks)  
(ii) Comment on the quality of comedies on the present-day English-language stage. (05 marks)  
(iii) Discuss whether the comedies are impeding the development of serious theatre in the Sinhala **or** Tamil **or** English. (05 marks)
2. (i) Discuss the qualities needed by the actor playing a hero in a stylized play. (05 marks)  
(ii) What are the qualities needed by an actress playing the heroine in a realistic play? Explain. (05 marks)  
(iii) Describe the qualities needed by an actor playing the role of a villain in a tragedy in the realistic mode. (05 marks)
3. (i) “**Julius Caesar** is about forms of government.” Do you agree? (05 marks)  
(ii) “Shakespeare, as a dramatist, belittles Julius Caesar.” Comment. (05 marks)  
(iii) Do you think Brutus was the “noblest Roman of them all”? Justify your point of view. (05 marks)

## Section B

4. (i) Explain your own response to tragic plays. (05 marks)  
(ii) Do you think audiences in Sri Lanka appreciate tragic plays? Elaborate. (05 marks)  
(iii) Do you rank tragedy as the highest form of dramatic art? Discuss. (05 marks)

5. (i) In your opinion, what are the qualities needed by a reviewer of plays in Sinhala/Tamil and in English languages? (05 marks)  
(ii) How can reviews help or obstruct quality of a drama production? Explain. (05 marks)  
(iii) Does Sri Lanka have a tradition of independent drama reviewing in Sinhala/Tamil and in English? Justify your point of view. (05 marks)

6. (i) Explain why the character of Nora in **A Doll's House** interests you. (05 marks)  
(ii) Discuss how middle-class values figure in **A Doll's House**. (05 marks)  
(iii) "The sub-plot of **A Doll's House** creaks." Do you agree? Clarify your view. (05 marks)

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