

# ශ්‍රී ලංකා මධ්‍ය ජෛවලාභාධිකාරී විධ්‍යාතික ප්‍රංශය Ministry of Examinations, Sri Lanka

අධ්‍යාපන පොදු සහතික පත්‍ර (ශ්‍රේෂ්ඨ පෙනී) විභාගය, 2015 අගෝස්තු

கல்விப் பொதுத் தராதரப் பத்திர (2 ம் து)ப் பரிசை, 2015 ஒகஸ்ட்

General Certificate of Education (Adv. Level) Examination, August 2015

|                            |                    |
|----------------------------|--------------------|
| ନାଟ୍ୟ ହା ରଂଗ କଲାବି         | I (ଡାକ୍ତିରି)       |
| ନାଟକମୁମ୍ ଅରଙ୍କିଯାଲୁମ୍      | I (ଆଙ୍କିଲମ୍)       |
| <b>Drama &amp; Theatre</b> | <b>I (English)</b> |

59

E

1

ஒரே ஒன்றி  
முன்று மணித்தியாலம்  
*Three hours*

**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.

- “Tragedy is the imitation of an action” was the view of  
(1) Plato. (2) Cicero. (3) Aristotle. (4) Donatus. (5) John Tzetzes. (.....)
- Mimesis refers to  
(1) stage properties. (2) audience reaction. (3) acting.  
(4) imitating reality. (5) prompting. (.....)
- The chief characteristic of tragedy is  
(1) the use of the chorus. (2) to create depression in audience.  
(3) the downfall of the protagonist. (4) the death of the protagonist.  
(5) the projection of unrealities. (.....)
- A good drama review should be  
(1) courageous. (2) independent. (3) merciless. (4) constructive. (5) encouraging. (.....)
- The concept of the Three Unities refers to  
(1) time, place, action. (2) opening, complication, resolution.  
(3) hero, plot, denouement. (4) place, space, time.  
(5) action, time, climax. (.....)
- Aristophanes is known as an exponent of  
(1) tragedy. (2) comedy. (3) tragi-comedy. (4) romance. (5) burlesque. (.....)
- The focus of the Suzuki method is on  
(1) the nurturing of voice. (2) spatial awareness. (3) improvisation.  
(4) body characterization. (5) psychology. (.....)
- There **cannot** be a dramatic performance without  
(1) a director. (2) an actor / actress. (3) a prompter.  
(4) a script. (5) a stage manager. (.....)
- The plot of a Sanskrit play develops in  
(1) two stages. (2) three stages. (3) four stages. (4) five stages. (5) six stages. (.....)
- In Sanskrit drama, Sanskrit is spoken by  
(1) male characters. (2) female characters.  
(3) educated female characters. (4) educated male characters.  
(5) both educated female and educated male characters. (.....)

11. **Svapnavasavadatta** is a well-known Sanskrit play written by  
 (1) Sudraka. (2) Kalidasa. (3) Bhasa. (4) Sri Harsha. (5) Dhananjaya. (.....)

12. Tamasaburo Bando is considered the greatest performer of female roles in the Japanese genre  
 (1) Noh. (2) Kabuki. (3) Kyogen. (4) Genroku. (5) Bunraku. (.....)

13. Onoe Baiko Vil has earned the honorary Japanese title "living national treasure" as a performer in the genre  
 (1) Kyogen. (2) Bunraku. (3) Genroku. (4) Noh. (5) Kabuki. (.....)

14. **Izutsu** is a classic play in the Japanese genre  
 (1) Genroku. (2) Kyogen. (3) Noh. (4) Buraku. (5) Kabuki. (.....)

15. **Musume Dojoji** is a classic dance story in the Japanese genre  
 (1) Kabuki. (2) Buraku. (3) Noh. (4) Kyogen. (5) Genroku. (.....)

16. The acclaimed director Julie Taymor is  
 (1) British. (2) American. (3) Canadian. (4) French. (5) German. (.....)

17. Joanne Okalaitis is reputed for her method of approaching a text through  
 (1) psychology. (2) voice control. (3) physicality. (4) improvisation. (5) spatial awareness. (.....)

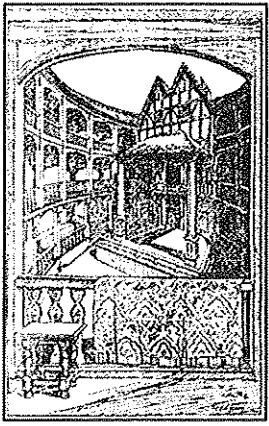
18. **Misanthrope** is a classic French play by  
 (1) Racine. (2) Molière. (3) Voltaire. (4) Corneille. (5) Rousseau. (.....)

19. Altogether the plays in the Shakespeare canon number  
 (1) 34. (2) 35. (3) 36. (4) 37. (5) 38. (.....)

20. Recently, to find evidence of a certain addiction, Professor Francis Thackeray wanted to reopen Shakespeare's grave and examine his  
 (1) skull. (2) teeth. (3) fingers. (4) toes. (5) ribs. (.....)

21. One of Shakespeare's first plays is  
 (1) **Macbeth**. (2) **As You Like It**. (3) **Hamlet**.  
 (4) **The Tempest**. (5) **Love's Labour Lost**. (.....)

22. The theatre in the picture belongs to the  
 (1) Elizabethan age.  
 (2) Jacobean age.  
 (3) Augusten age.  
 (4) Romantic age.  
 (5) Victorian age.



(.....)

23. The picture is of a well-known director in the English-language theatre in Sri Lanka. Identify him:  
 (1) Jehan Aloysius. (2) Indu Dharmasena.  
 (3) Vinodh Senadeera. (4) Jith Peiris.  
 (5) Senaka Abeyratne.



(.....)

24. **The Three Estates** is a/an  
 (1) miracle play. (2) interlude. (3) mystery play. (4) morality play. (5) liturgical play. (.....)

25. Thora appears in Ibsen's  
 (1) **The League of Youth**. (2) **An Enemy of The People**. (3) **The Lady from the Sea**.  
 (4) **Hedda Gabler**. (5) **Rosmersholm**. (.....)

26. The place where Sokari is performed is a/an  
 (1) arena. (2) rostrum. (3) platform. (4) stage. (5) threshing floor. (.....)

27. Sokari is  
 (1) an exorcist ceremony. (2) pure farce. (3) comedy.  
 (4) a fertility ritual. (5) comic with roots in a fertility ritual. (.....)

28. The Nadagama appears to have come into vogue about the  
 (1) mid 18<sup>th</sup> century. (2) last quarter of the 18<sup>th</sup> century.  
 (3) beginning of the 19<sup>th</sup> century. (4) second quarter of the 19<sup>th</sup> century.  
 (5) third quarter of the 19<sup>th</sup> century. (.....)

29. Kolam survives today chiefly in  
 (1) coastal townships in the South. (2) the dry zone.  
 (3) Western Province. (4) Central Province.  
 (5) North Central Province. (.....)

30. Thommo is a character created by  
 (1) Arnold Wesker. (2) Tom Stoppard. (3) Ernest Macintyre.  
 (4) Regi Siriwardena. (5) John Osborne. (.....)

31. E.F.C. Ludowyk's play **He Comes from Jaffna** was an adaptation of a play by  
 (1) Noel Coward. (2) Sidney Grundy. (3) Bernard Shaw.  
 (4) R.B. Sheridan. (5) Oliver Goldsmith. (.....)

32. **Kali's Daughter** is an early Sri Lankan play in English by  
 (1) V. Ariyaratnam. (2) Dick Dias. (3) H. Sri Nissanka.  
 (4) Lucien de Zoysa. (5) Gamini Gunawardena. (.....)

33. **Almsgiving** is the best play of  
 (1) Senaka Abeyratne. (2) Ruana Rajepakse. (3) Manuka Wijesinghe.  
 (4) Regi Siriwardena. (5) R.D.K. Jayawardena. (.....)

34. Identify the good producer of plays who is also a good actor/actress in the English-language theatre of Sri Lanka.  
 (1) Steve de la Zilwa. (2) Indu Dharmasena. (3) Ruwanthie de Chickera.  
 (4) Vinodh Senadeera. (5) Jehan Bastians. (.....)

35. **Waiting for Godot** was a landmark play in  
 (1) the Theatre of the Absurd. (2) the Theatre of Cruelty.  
 (3) the Theatre of the Oppressed. (4) Kitchen Sink drama. (5) Existentialist drama. (.....)

36. **The Cherry Orchard** is a famous play by  
 (1) Nikolai Gogol. (2) Anton Chekov. (3) Boris Pasternak.  
 (4) Maxim Gorki. (5) Leo Tolstoy. (.....)

37. The "alienation effect" was an innovation of  
 (1) August Strindberg. (2) Luigi Pirandello. (3) Garcia Lorca.  
 (4) Bertolt Brecht. (5) George Kaiser. (.....)

38. **Murder in the Cathedral** was a notable verse play written by  
 (1) T.S. Eliot. (2) Christopher Fry. (3) Dylan Thomas.  
 (4) Christopher Isherwood. (5) W.H. Auden. (.....)

39. **The Birthday Party** was written by  
 (1) John Whiting. (2) Alan Sharp. (3) Harold Pinter.  
 (4) David Mowat. (5) John Mortimer. (.....)

40. D.H. Lawrence wrote plays about the  
 (1) working class. (2) lower middle class. (3) upper middle class.  
 (4) upper class. (5) all classes. (.....)

**ඩුපම් ටොර දෙපාර්තමේන්තුව  
ලංකාව ප්‍රජාතාන්ත්‍රික තාන්ත්‍රක මණ්ඩල**  
**Department of Examinations, Sri Lanka**

ஏவ்வகை மோடு கல்விக் கால (ஏஏவ் மேல்) வினாக்கள், 2015 கல்வென்று கல்விப் பொதுத் தராதரப் பத்திர (2 மீ. நூ)ப் பதில்கை, 2015 ஒக்டோப் General Certificate of Education (Adv. Level) Examination, August 2015.

|                            |              |
|----------------------------|--------------|
| ନାଟ୍ୟ ହା ରଂ କଲାବ           | I (ଡାଇଲିଙ୍)  |
| ନାଟକମୁମ୍ ଅରଙ୍କିଯାଲୁମ୍      | I (ଆନକିଲିମ୍) |
| <b>Drama &amp; Theatre</b> | 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) Explain the social function of comedy. Illustrate. (05 marks)  
(ii) Explain the moral function of comedy. Illustrate. (05 marks)  
(iii) Explain the psychological value of comedy. Illustrate. (05 marks)
  
2. It has long been held that the two functions of drama are to entertain and to instruct.  
(i) In what way can tragedy 'entertain'? Illustrate. (05 marks)  
(ii) In what ways can tragedy 'instruct'? Illustrate. (05 marks)  
(iii) How can these two functions be reconciled in tragedy? Illustrate. (05 marks)
  
3. (i) Assess the value of folk drama at the present time with specific references. (05 marks)  
(ii) Describe the impact of social changes on folk drama with specific references. (05 marks)  
(iii) Can folk drama be saved from extinction? Explain your point. (05 marks)

## Section B

4. (i) What does the term 'stage conventions' mean to you? (05 marks)  
(ii) What were the conventions of the Greek stage? (05 marks)  
(iii) What were the conventions of the Elizabethan stage? (05 marks)

5. (i) Explain the elements of Design in contemporary Sinhala *or* Tamil *or* English theatre. Illustrate. (05 marks)  
(ii) Explain the principles of Design in contemporary Sinhala *or* Tamil *or* English theatre. Illustrate. (05 marks)  
(iii) Explain the importance of Design in theatre in general. (05 marks)

6. (i) Explain the role of voice for the lead actor/actress in a realistic play in Sinhala *or* Tamil *or* English. Illustrate. (05 marks)  
(ii) Explain the role of voice for the lead actor/actress in a stylized play in Sinhala *or* Tamil. Illustrate. (05 marks)  
(iii) Explain the role of voice for the lead actor in the past - in *either* the Greek *or* Elizabethan theatre. (05 marks)

\* \* \*

|                            |                     |
|----------------------------|---------------------|
| நாட்டு கை ரங்க கலை         | II (ஒன்டிக்)        |
| நாடகமும் அரங்கியலும்       | II (ஆங்கிலம்)       |
| <b>Drama &amp; Theatre</b> | <b>II (English)</b> |

59 E II

ஓர் ஏக்காலி  
மூன்று மணித்தியாலம்  
*Three hours*

**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 following grid, answer questions **1 - 6**.

| Author             | Style | Title               | Date |
|--------------------|-------|---------------------|------|
| A                  | B     | Death of a Salesman | C    |
| Tennessee Williams | D     | E                   | F    |

1. Who is the playwright to be noted in cage A?  
(1) Tennessee Williams      (2) Eugene O'Neill      (3) Edward Albee  
(4) Arthur Miller      (5) Reginald Rose      (.....)
2. What is the style to be noted in cage B?  
(1) Realistic      (2) Naturalistic      (3) Expressionist      (4) Absurdist      (5) Burlesque      (.....)
3. What is the date to be noted in cage C?  
(1) 1941      (2) 1945      (3) 1949      (4) 1953      (5) 1957      (.....)
4. What is the style to be noted in cage D?  
(1) Realistic      (2) Naturalistic      (3) Expressionist      (4) Absurdist      (5) Burlesque      (.....)
5. What is the title to be noted in cage E?  
(1) **Amédée or How to get Rid of it**      (2) **Professor Taranne**  
(3) **The Two Executioners**      (4) **The Bald Prima Donna**  
(5) **The Rhinoceros**      (.....)
6. What is the date to be noted in cage F?  
(1) 1944      (2) 1947      (3) 1950      (4) 1953      (5) 1956      (.....)
7. Identify the playwright who wrote in a play: 'To judge rightly what is good - to choose between good and evil - that is all that it is to be human.'  
(1) Edward Bond      (2) William Trevor      (3) Tom Stoppard  
(4) Peter Terson      (5) Doris Lessing      (.....)
8. The beginnings of English tragedy are found in the play  
(1) **Gorboduc**      (2) **Interlude of Vice**      (3) **The Life of Cambises**  
(4) **Apius and Virginia**      (5) **Antonius**      (.....)
9. Tragedy began in England under the influence of  
(1) Seneca.      (2) Plautus.      (3) Terence.  
(4) Sophocles.      (5) Euripedes.      (.....)

10. Shakespeare's plays were usually performed in his time in  
 (1) Stratford. (2) Cambridge. (3) London. (4) Oxford. (5) Bristol. (.....)

11. In the Shakespearean theatre, the 'groundlings' occupied the  
 (1) pit. (2) front seats. (3) side seats.  
 (4) back rows. (5) balcony. (.....)

12. Shakespeare's audience was composed of  
 (1) the working class. (2) lower middle class. (3) upper middle class.  
 (4) upper class. (5) all classes. (.....)

13. Richard Burbage was famous in Elizabethan times for his acting in  
 (1) tragedies. (2) tragi-comedies. (3) comedies.  
 (4) histories. (5) romances. (.....)

14. In Restoration times, the most notable genre in drama was the  
 (1) tragedy. (2) tragi-comedy. (3) comedy.  
 (4) history. (5) romance. (.....)

15. Identify the playwright who wrote "the dramatic author is a lay preacher who hawks about the ideas of his time in popular form".  
 (1) Anton Chekov. (2) Henrik Ibsen. (3) Jean-Paul Sartre.  
 (4) August Strindberg. (5) Bertolt Brecht. (.....)

16. The best exponent of comedy in early twentieth-century Britain was  
 (1) G.B. Shaw. (2) G.K. Chesterton. (3) Aldous Huxley.  
 (4) George Orwell. (5) Christopher Fry. (.....)

17. Identify the famous contemporary dramatist who said; "I am not interested in heroism and success. I am only interested in failure."  
 (1) Eugene Ionesco (2) Edward Albee (3) Samuel Beckett  
 (4) Arthur Adamov (5) Fernando Arrabal (.....)

18. **A Street Car Named Desire** was written by  
 (1) Arthur Miller. (2) Eugene O'Neill. (3) Thornton Wilder.  
 (4) Clifford Odets. (5) Tennessee Williams. (.....)

19. Who is usually regarded as America's greatest dramatist?  
 (1) Edward Albee. (2) Arthur Miller. (3) Tennessee Williams.  
 (4) Eugene O'Neill. (5) Clifford Odets. (.....)

20. **The Crucible** was written by  
 (1) Marc Connolly. (2) Elmer Rice. (3) John Howard Lawson.  
 (4) Tennessee Williams. (5) Arthur Miller. (.....)

21. The European theatre director who collaborated with E.F.C. Ludowyk in Sri Lanka, was  
 (1) Leigh Smith. (2) Neumann Jubal. (3) Lionel Wendt.  
 (4) Rudi Corens. (5) Robert Nicholl Cadell. (.....)

22. The first Brecht play to be put on boards in Sri Lanka was  
 (1) **The Caucasian Chalk Circle**. (2) **The Good Woman of Setzuan**.  
 (3) **The Life of Galileo**. (4) **Mother Courage**.  
 (5) **The Threepenny Opera**. (.....)

23. **Hunuwataye Kathawa** was a triumph for  
 (1) Dayananda Gunawardena. (2) Sunanda Mahendra. (3) Premaranjith Tilakaratne.  
 (4) Sugathapala de Silva. (5) Henry Jayasena. (.....)

24. The versatile and powerful Sri Lankan actor who was murdered in 1990, was  
 (1) Lucien de Zoysa. (2) Dick Dias. (3) Richard de Zoysa.  
 (4) Karen Breckenridge. (5) Winston Serasinghe. (.....)

25. The historical strain in Sri Lankan drama in English begins with the play  
 (1) Fortress in the Sky. (2) Our Lanka.  
 (3) The Sigiriyan King. (4) Princess of the Lonely days.  
 (5) Put Out the Light. (.....)

26. The world's longest running play, **The Mousetrap**, is by  
 (1) Mickey Spillane. (2) Earle Stanley Gardner. (3) Sexton Blake.  
 (4) Agatha Christie. (5) Ian Fleming. (.....)

27. **The Mousetrap** was staged in Sri Lanka in 2015 by the group  
 (1) Mind Adventures. (2) Cold theatre 7. (3) Silent Hands.  
 (4) StageLight and Magic Inc. (5) The Combined Theatre Company. (.....)

28. The pioneer of the collective of independent artists, known as 'Stages Theatre group' is  
 (1) Tracy Holsinger. (2) Haig Karunaratne. (3) Neidra Williams.  
 (4) Feroze Kamardeen. (5) Ruwanthie de Chickera. (.....)

29. The innovative work of 'wordless theatre' first persented in Colombo in July 2014 was titled  
 (1) Walking Path. (2) Grease Yaka. (3) Kalumaali.  
 (4) Widows. (5) What If. (.....)

30. **Puswedilla** demonstrated that Feroze Kamardeen's forte is  
 (1) political satire. (2) rollicking farce. (3) sophisticated burlesque.  
 (4) stylish comedy. (5) high-spirited fun. (.....)

31. **Trojan Kanthawo** is a Sinhala play that has been running for  
 (1) 5 years. (2) 10 years. (3) 15 years. (4) 20 years. (5) 21 years. (.....)

32. **Trojan Kanthawo** is a translation of a play by  
 (1) Sophocles. (2) Euripedes. (3) Plautus. (4) Seneca. (5) Aristophanes. (.....)

33. **The Phantom of the Opera** was directed in Sri Lanka in 2014 by  
 (1) Jerome L. de Silva. (2) Vinodh Senadeera. (3) Indu Dharmasena.  
 (4) Nafeesa Amirudeen. (5) Karen Balthazaar. (.....)

34. **The Phantom of the Opera** was staged in Sri Lanka in 2014 by the group  
 (1) The Performing Arts Company. (2) The Workshop Players.  
 (3) Theatre Junction. (4) Identities Inc.  
 (5) Mind Adventures. (.....)

35. Javin Thomas made his directorial debut about in 2014 with  
 (1) Tom, Dick and Harry. (2) The Last Five Years.  
 (3) And Then There Were None. (4) A Street Car Named Desire.  
 (5) Blood Money. (.....)

36. **Ravanesan** is a well-known Tamil play by  
 (1) Professor S. Maunaguru. (2) Professor S. Vithiananthan. (3) Professor K. Sivathambiy.  
 (4) Professor S. Thillainathan. (5) Professor K. Kailasapathy. (.....)

37. Marcel Marceau was famous as an exponent of  
 (1) acting. (2) directing. (3) mime. (4) puppetry. (5) music. (.....)

38. **Rathnavali**, the Sanskrit drama staged in Sri Lanka in 2015, was by  
 (1) Sri Harshadeva. (2) Sudaraka. (3) Kalidasa.  
 (4) Bhasa. (5) Neelakantha. (.....)

39. The enormously popular Sinhala play **Balloth Ekka Be** is writen and directed by  
 (1) Sujeewa Priyalal Yaddehige. (2) Ajith Mendis. (3) Dharmapriya Dias.  
 (4) Mihira Sirithilaka. (5) Ravindra Ariyaratne. (.....)

40. The perennially popular comedy **Nari Bena** is by  
 (1) Ediriweera Sarachchandra. (2) Sugathapala de Silva. (3) Dayananda Gunawardena.  
 (4) Chandrasena Dissanayake. (5) R.R. Samarakoon. (.....)

\* \*

Department of Examinations, Sri Lanka

විද්‍යාල තොරතුරු පත්‍ර (පෙන් ලදී) විභාගය, 2015 අගෝස්තු

கல்வி பொதுந் துறைப் பகுதி (2 ம் குற)ப் பிரிவை, 2015 கணக்கு

|   |                 |
|---|-----------------|
| General Certificate of Education (Adv. I) |                 |
| ଜୀବିତ ଓ ରୂପରେ କାଳାବ୍ଦୀ                    | I (ଡାକ୍ତିରି)    |
| ନାଟକମୁଦ୍ରଣ ଓ ଅର୍ଥକାଳୀନିତି                 | I (ଆର୍ଥିକିଲାମ୍) |
| 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

1. (i) Describe the post-1956 renaissance in *either* Sinhala *or* Tamil drama. (05 marks)  
(ii) Was the promise of 1956 fulfilled later in the twentieth century? (05 marks)  
(iii) Evaluate the achievement of *either* Sinhala *or* Tamil drama in the twenty-first century. (05 marks)
  
2. (i) Explain the themes of Sarachchandra's **The Golden Swan**. (05 marks)  
(ii) Why do you think Sarachchandra choose such themes? (05 marks)  
(iii) Examine the form of the play through which these themes are articulated. (05 marks)
  
3. (i) Sketch the state of Sri Lankan drama in English before Ernest Macintyre. (05 marks)  
(ii) Examine Macintyre's use of, and departure from, the tradition he received. (05 marks)  
(iii) Examine the effects on Macintyre's emigration to Australia on his later plays. (05 marks)

## Section B : World Theatre

4. (i) Discuss the themes of *either Julius Caesar or Othello*. (05 marks)  
(ii) Discuss the form of *either Julius Caesar or Othello*. (05 marks)  
(iii) Discuss whether *either Julius Caesar or Othello* has relevance to audiences in present-day Sri Lanka. (05 marks)

5. (i) Would you categorize Peter in **The Zoo Story** as a conformist in society? Explain. (05 marks)  
(ii) Would you categorize Jerry in **The Zoo Story** as a nonconformist? Explain. (05 marks)  
(iii) What meanings are generated by their interaction in the play? Explain. (05 marks)

6. (i) Discuss the theme of **A Doll's House** in its social context and in ours. (05 marks)  
(ii) Examine the sub-plot of **A Doll's House** and evaluate its degree of success or failure. (05 marks)  
(iii) Analyse the conclusion of **A Doll's House** and its significance in its social context and in ours. (05 marks)

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