

**பேரணி திரேதேயம்/பழைய பாடத்திட்டம்/Old Syllabus**

**OLD** **ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව** **ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව** **ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව** **ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව**  
**Examinations, Sri Lanka Department of Examinations, Sri Lanka** **Examinations, Sri Lanka** **Examinations, Sri Lanka** **Examinations, Sri Lanka**  
**Department of Examinations, Sri Lanka**

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2019 අගෝස්තු  
 කல்විප් பொதுத் தராதரப் பத்திர (உயர் தரப் பரீட்சை, 2019 ஓகஸ்ட்  
 General Certificate of Education (Adv. Level) Examination, August 2019

தாவிய னா ருள கலாவி	I (ஒத்திசி)
நாடகமும் அரங்கியலும்	I (ஆங்கிலம்)
<b>Drama &amp; Theatre</b>	<b>I (English)</b>

**59 E I**

**16.08.2019 / 0830 - 1140**

சூடிய ஜனகி  
மூன்று மணித்தியாலம்  
**Three hours**

අමතර කියවීම් කාලය	- මිනිත්තු 10 යි
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 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. The golden age of Greek drama occurred in the
  - (1) first century.
  - (2) second century.
  - (3) third century.
  - (4) fourth century.
  - (5) fifth century.(.....)
2. In Aristotle's analysis of drama, "hamartia" meant
  - (1) purgation.
  - (2) plot.
  - (3) miscalculation.
  - (4) reversal.
  - (5) theme.(.....)
3. In later ages, "hamartia" was understood as
  - (1) character.
  - (2) tragic flaw.
  - (3) spectacle.
  - (4) recognition.
  - (5) thought.(.....)
4. Western theatre originates in
  - (1) London.
  - (2) Athens.
  - (3) Paris.
  - (4) Berlin.
  - (5) Rome.(.....)
5. In his day, Shakespeare plays were performed
  - (1) in Oxford.
  - (2) in Cambridge.
  - (3) in Stratford-upon-Avon
  - (4) all over England.
  - (5) in London.(.....)
6. Romeo, the archetypal hero of romantic tragedy, was a creation of
  - (1) Christopher Marlowe.
  - (2) Sir Philip Sydney.
  - (3) William Shakespeare.
  - (4) Thomas Kyd.
  - (5) Edward Spencer.(.....)
7. In his day, Shakespeare's audience consisted of
  - (1) the upper class.
  - (2) the middle class.
  - (3) the upper and middle classes.
  - (4) the working class.
  - (5) all classes.(.....)

[See page two

8. **Hamlet** is a play in the genre of  
 (1) tragedy. (2) comedy. (3) tragi-comedy.  
 (4) romance. (5) burlesque. (.....)
9. **Ratnavali**, the great Sanskrit play, was composed by  
 (1) Kulesekhara. (2) Sri Harsha. (3) Neelakantha.  
 (4) Shaktibhdara. (5) Kalidasa. (.....)
10. **Charudatta** is a leading character in the play  
 (1) **The Little Clay Cart.** (2) **Nagananda.** (3) **Sri Krishna Charita.**  
 (4) **Subhadradhanajay.** (5) **Priyadarsika.** (.....)
11. The **Kavyadarsa** ("Mirror of Poetry"), the handbook of classical Sanskrit poetics, was written by  
 (1) Bharata. (2) Shudraka. (3) Dandin.  
 (4) Kalidasa. (5) Sri Harsha. (.....)
12. Japanese puppet theatre is known as  
 (1) Noh. (2) Kabuki. (3) Genroku.  
 (4) Kyogen. (5) Bunraku. (.....)
13. The origins of Kabuki lie in the  
 (1) early 17<sup>th</sup> century. (2) mid 17<sup>th</sup> century. (3) late 17<sup>th</sup> century.  
 (4) early 18<sup>th</sup> century. (5) mid 18<sup>th</sup> century. (.....)
14. There have been Kabuki-themed productions of canonical western plays such as those by  
 (1) Christopher Marlowe. (2) Ben Jonson. (3) William Shakespeare.  
 (4) Bernard Shaw. (5) Jean-Paul Sartre. (.....)
15. **Izutsu** is a classic play in the Japanese genre  
 (1) Noh (2) Kabuki. (3) Kyogen.  
 (4) Genroku. (5) Bunraku. (.....)
16. George Gershwin is a leading figure in the musical theatre of  
 (1) France. (2) Germany. (3) Italy.  
 (4) England. (5) America. (.....)
17. **The Crucible** is written by  
 (1) Eugene O'Neill (2) Tennessee Williams. (3) Arthur Miller.  
 (4) Clifford Odets. (5) Thornton Wilder. (.....)
18. **The Wild Duck** is a play by  
 (1) August Strindberg. (2) Luigi Pirandello. (3) Henrik Ibsen.  
 (4) Anton Chekov. (5) Jean-Paul Sartre. (.....)
19. **The Bold Soprano**, a play adapted for the Sinhala stage, was originally by  
 (1) Ugo Betti (2) Edward Albee. (3) Bertolt Brecht.  
 (4) Eugene Ionesco. (5) Samuel Beckett. (.....)
20. **Six Characters in Search of an Author** is written by  
 (1) Luigi Pirandello. (2) Alfred Jarry. (3) Henrik Ibsen.  
 (4) August Strindberg. (5) Garcia Lorca. (.....)
21. **Six Characters in Search of an Author** was adapted for the Sinhala stage by  
 (1) Henry Jayasena. (2) Sunanda Mahendra. (3) Dhamma Jagoda.  
 (4) Sugathapala de Silva. (5) Dayananda Gunawardena. (.....)

**22. Mother Courage**, a play adapted for the Sinhala stage, was originally written by

- |                     |                        |                    |         |
|---------------------|------------------------|--------------------|---------|
| (1) George Buchner. | (2) Ernst Toller.      | (3) George Kaiser. |         |
| (4) Bertolt Brecht. | (5) August Strindberg. |                    | (.....) |

**23. Mother Courage** was originally written in

- |                |             |              |         |
|----------------|-------------|--------------|---------|
| (1) Russian.   | (2) German. | (3) Italian. |         |
| (4) Norwegian. | (5) French. |              | (.....) |

**24. Commedia dell' Arte** is

- |              |              |                |         |
|--------------|--------------|----------------|---------|
| (1) Italian. | (2) French.  | (3) Norwegian. |         |
| (4) German.  | (5) Spanish. |                | (.....) |

**25. Vaudeville** was a form of entertainment that was popular in

- |              |              |              |         |
|--------------|--------------|--------------|---------|
| (1) England. | (2) Italy.   | (3) America. |         |
| (4) France.  | (5) Germany. |              | (.....) |

**26. The picture** is of a veteran director in the English-language theatre of Sri Lanka. Identify him



- |                         |         |
|-------------------------|---------|
| (1) Ernest Macintyre    |         |
| (2) Senaka Abeyratne.   |         |
| (3) Jith Peiris.        |         |
| (4) Feroze Kamardeen.   |         |
| (5) Jerome L. de Silva. | (.....) |

**27. The picture** is a scene from the latest (2019) in a series of political satires popular in the English language stage. Identify the play.

- (1) **Arsikland! The Musical.**
- (2) **The Dictator.**
- (3) **The Senator.**
- (4) **A Wife or Two.**
- (5) **Ralahamy Rides Again.**



(.....)

**28. Sidney Grundy's Pair of Spectacles** was adapted in Sri Lanka as

- |                             |                                  |                       |         |
|-----------------------------|----------------------------------|-----------------------|---------|
| (1) <b>The Red Dragon.</b>  | (2) <b>Fortress in the Sky.</b>  | (3) <b>Our Lanka.</b> |         |
| (4) <b>Kali's Daughter.</b> | (5) <b>He Comes from Jaffna.</b> |                       | (.....) |

**29. The adaptation of Grundy's play** was the work of

- |                       |                     |                   |         |
|-----------------------|---------------------|-------------------|---------|
| (1) Nicholas Cadell.  | (2) Leigh Smith.    | (3) Lionel Wendt. |         |
| (4) Ernest Macintyre. | (5) E.F.C. Ludowyk. |                   | (.....) |

**30. Pinero's Dandy Dick** was adapted as

- |                                |   |         |
|--------------------------------|---|---------|
| (1) <b>Put out the Light.</b>  | (2) <b>Princess of the Lonely Days.</b> |         |
| (3) <b>The Foreign Expert.</b> | (4) <b>Blind Eye.</b>                   |         |
| (5) <b>Mr. Nidikumba.</b>      |   | (.....) |

**31. The adaptation of Pinero's play** was the work of

- |                       |                      |                   |         |
|-----------------------|----------------------|-------------------|---------|
| (1) Ernest Macintyre. | (2) E.F.C. Ludowyk.  | (3) Lionel Wendt. |         |
| (4) Leigh Smith.      | (5) Nicholas Cadell. |                   | (.....) |

32. Thovil is  
 (1) comic ritual. (2) bawady farce. (3) a fertility rite.  
 (4) exorcistic ceremony. (5) mimic entertainment. (.....)
33. Guru Hamy is a central character in  
 (1) Nadagam. (2) Sokari. (3) Thovil.  
 (4) Kolam. (5) Kohomba Kankariya. (.....)
34. Guru Hamy hails from  
 (1) Kerala. (2) Bengal. (3) Uttar Pradesh.  
 (4) Maharashtra. (5) Tamil Nadu. (.....)
35. The leading centre for the making of ritual masks is  
 (1) Ambalangoda. (2) Balangoda. (3) Galle.  
 (4) Matara. (5) Hambantota. (.....)
36. Sokari is performed on a/an  
 (1) stage. (2) platform. (3) open space.  
 (4) arena. (5) threshing floor. (.....)
37. A traditional Nadagam goes on throughout  
 (1) morning. (2) afternoon. (3) evening.  
 (4) day. (5) night. (.....)
38. The most famous actress of the Minerva Troupe was  
 (1) Rukmani Devi. (2) Iranganie Serasinghe. (3) Mabel Blythe.  
 (4) Lady Susantha de Fonseka. (5) Lakshmi Bhai. (.....)
39. Azdak is the protagonist of  
 (1) **Mother Courage.** (2) **Threepenny Opera.** (3) **Galileo.**  
 (4) **The Caucasian Chalk Circle.** (5) **The Good Woman of Setzuan.** (.....)
40. In a famous Sinhala adaptation, Azdak was originally played by  
 (1) Henry Jayasena. (2) Wijeratne Warakagoda. (3) Namel Weeramani.  
 (4) Palitha Perera. (5) Dharmapriya Dias. (.....)

\* \*

More Past Papers at  
**tamilguru.lk**

## පැරණි නිර්දේශය/பழைய பாடத்திட்டம் / Old Syllabus

**OLD**

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2019 අගෝස්තු  
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2019 ஓகஸ்ட்  
General Certificate of Education (Adv. Level) Examination, August 2019

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) Elucidate the conflicting theories regarding the origins of Nadagam. (05 marks)  
(ii) Describe a typical Nadagam performance. (05 marks)  
(iii) Examine Ediriwira Sarachchandra's use of Nadagam in **Maname or Sinhabahu**. (05 marks)
2. "Art has to be useful as well as entertaining"  
(i) Explain this point of view. (05 marks)  
(ii) Do you agree with this point of view?  
Explain and illustrate your point of view with reference to stylized drama in Sinhala or Tamil. (05 marks)  
(iii) Apply the given point of view to a realistic play in Sinhala or Tamil or English. (05 marks)
3. (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) How have playwrights/producers approached the question of audience taste? (05 marks)

**Section B**

4. (i) How important is a script in the production of a play? Explain. (05 marks)  
(ii) Explain the role of an ideal director of play. (05 marks)  
(iii) "The success of a performance is the result of team work" Explain. (05 marks)
5. (i) Explain the possible uses of stage lighting. (05 marks)  
(ii) Explain the possible uses of make-up. (05 marks)  
(iii) Explain the possible uses of costume in a stage promotion. (05 marks)
6. (i) Explain the resources of non-verbal communication available for a stage performance. (05 marks)  
(ii) Explain how the interpretation of the resources of non-verbal communication depends on culture. (05 marks)  
(iii) Assess mime as a form of drama. (05 marks)

## පැරණි නිර්දේශ/பழைய பாடத்திட்டம்/Old Syllabus

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

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2019 අගෝස්තු  
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2019 ஓகஸ்ட்  
 General Certificate of Education (Adv. Level) Examination, August 2019

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

59 E II

17.08.2019 / 0830 - 1140

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	Year
A	B	Death of a Salesman	C
Bertolt Brecht	D	E	F

- Who is the playwright to be noted in cage A?  
 (1) Edward Albee (2) Eugene O'Neill (3) Reginald Rose  
 (4) Arthur Miller (5) Tennessee Williams (.....)
- What is the style to be noted in cage B?  
 (1) Realistic (2) Naturalistic (3) Expressionist  
 (4) Absurdist (5) Burlesque (.....)
- What is the year to be noted in cage C?  
 (1) 1941 (2) 1945 (3) 1949 (4) 1953 (5) 1957 (.....)
- What is the style to be noted in cage D?  
 (1) Realistic (2) Naturalistic (3) Epic  
 (4) Absurdist (5) Expressionist (.....)
- What is the title to be noted in cage E?  
 (1) The Threepenny Opera (2) The Life of Galileo (3) Mother Courage  
 (4) The Good Woman of Setzuan (5) The Caucasian Chalk Circle (.....)
- What is the year to be noted in cage F?  
 (1) 1935 (2) 1941 (3) 1945 (4) 1950 (5) 1955 (.....)

7. Dionysius Sumanasekera was a character created by  
 (1) H.C.N. de Lanerolle. (2) E.M.W. Joseph. (3) Ernest Macintyre.  
 (4) Lucien de Zoysa. (5) C.H. Gunasekera. (.....)
8. Dionysius Sumanasekera figures in a play which has a relevance even today. Identify the play.  
 (1) **The Senator.** (2) **Fifty-Fifty.** (3) **The Foreign Expert.**  
 (4) **Blind Eye.** (5) **Fire and Storm Wind.** (.....)
9. The dramatist who first departed from the practice of using Sri Lankan English for purely comic purposes, was  
 (1) Gamini Gunawardena (2) Lucien de Zoysa. (3) H. Sri Nissanka.  
 (4) V. Ariyaratnam. (5) Ernest Macintyre. (.....)
10. Shakespeare's **As You Like It** was a  
 (1) romance. (2) comedy. (3) tragi-comedy.  
 (4) history play. (5) tragedy. (.....)
11. **The Taming of the Modern Shrew** is a hilarious Sri Lankan and updated version of a play by  
 (1) William Shakespeare. (2) William Congreve. (3) R.B. Sheridan.  
 (4) Thomas Middleton. (5) Bernard Shaw. (.....)
12. **The Taming of the Modern Shrew** was scripted by  
 (1) Nedra Vitachchi. (2) Reggie Siriwardena. (3) R.D.K. Jayawardena.  
 (4) Ruwanthie de Chickera. (5) Indu Dharmasena. (.....)
13. **Dolahak (Twelve)** is a Sinhala adaptation of a play by  
 (1) Thornton Wilder. (2) Clifford Odets. (3) Edward Albee.  
 (4) Reginald Rose. (5) Tennessee Williams. (.....)
14. The Sri Lankan cultural renaissance in Sinhala and Tamil is usually dated from  
 (1) 1931 (2) 1948 (3) 1956 (4) 1972 (5) 1977 (.....)
15. The renaissance in Sinhala drama is associated mainly with  
 (1) Siri Gunasinghe. (2) Sugathapala de Silva. (3) Gunadasa Amarasekara.  
 (4) Ediriweera Sarachchandra. (5) Senerath Paranavithana. (.....)
16. The post-1956 renaissance in Tamil drama owes a great deal to  
 (1) S. Vithiananthan. (2) K. Kailasapathy. (3) K. Sivathamby.  
 (4) S. Maunaguru. (5) S. Thillainathan. (.....)
17. The concept of the Three Unities refers to  
 (1) action, time, climax. (2) place, space, time.  
 (3) opening, complication, resolution (4) time, place, action  
 (5) hero, plot, denouement. (.....)
18. There **cannot** be a dramatic performance without a/an  
 (1) director. (2) actor/actress. (3) prompter.  
 (4) script. (5) stage manager. (.....)
19. Mimesis refers to  
 (1) audience reaction. (2) stage properties. (3) acting.  
 (4) prompting. (5) imitating reality. (.....)
20. A good drama review should be  
 (1) merciless. (2) independent. (3) courageous.  
 (4) constructive. (5) encouraging. (.....)

21. Tragedy began in England under the influence of  
 (1) Plautus. (2) Terence. (3) Seneca.  
 (4) Sophocles. (5) Euripides. (.....)
22. The originator of the "Problem Play" in European tradition was  
 (1) Anton Chekhov. (2) Henrik Ibsen. (3) August Strindberg.  
 (4) Jean Paul Sartre. (5) Samuel Beckett. (.....)
23. The pioneer in the use of flashback in European theatre was  
 (1) Jean-Paul Sartre. (2) Ugo Betti. (3) Luigi Pirandello.  
 (4) Henrik Ibsen. (5) Garcia Lorca. (.....)
24. The first Brecht play to be put on boards in Sri Lanka was  
 (1) **Mother Courage.** (2) **The Caucasian Chalk Circle.**  
 (3) **The Good Woman of Setzuan.** (4) **The Threepenny Opera.**  
 (5) **The Life of Galileo.** (.....)
25. The world's longest-running play is  
 (1) **Tom, Dick and Harry.** (2) **The Crucible.** (3) **The Mousetrap.**  
 (4) **And Then There Were None.** (5) **Blood Money.** (.....)
26. The author of the world's longest-running play is  
 (1) Agatha Christie. (2) Mickey Spillane. (3) Ian Fleming.  
 (4) Earle Stanley Gardner. (5) Sexton Blake. (.....)
27. The long-running Sinhala play **Trojan Kanthawo** is an adaptation of a play by  
 (1) Sophocles. (2) Plautus. (3) Seneca.  
 (4) Aristophanes. (5) Euripides. (.....)
28. **Trojan Kanthawo** is a female take on  
 (1) sex. (2) marriage. (3) homosexuality.  
 (4) lesbianism. (5) war. (.....)
29. The landmark Tamil play, **Ravanesan**, was composed by  
 (1) S. Maunaguru. (2) S. Thillainathan. (3) K. Sivathamby.  
 (4) S. Vithiananthan. (5) K. Kailasapathy. (.....)
30. The European theatre director who collaborated with E.F.C. Ludowyk in Sri Lanka, was  
 (1) Rudi Corens. (2) Neumann Jubal. (3) Leigh Smith.  
 (4) Lionel Wendt. (5) Robert Nicholl Cadell. (.....)
31. **Charithe Horu Aran** is by the popular playwright  
 (1) Ravindra Ariyaratne. (2) Rajitha Dissanayake. (3) Jayantha Chandrasiri.  
 (4) Asanka Sayakkara. (5) Somalatha Subasinghe. (.....)
32. **Charitha Horu Aran** is a  
 (1) comedy. (2) tragedy. (3) tragi-comedy.  
 (4) romance. (5) burlesque. (.....)
33. **Balloth Ekka Baa - 2**, a sequel to a popular play, is by  
 (1) Asanka Sayakkara. (2) Rajitha Dissanayake. (3) Ravindra Ariyaratne.  
 (4) Jayantha Chandrasiri. (5) Vijitha Gunaratne. (.....)
34. **Balloth Ekka Baa - 2** is a  
 (1) comedy. (2) tragedy. (3) tragi-comedy.  
 (4) romance. (5) burlesque. (.....)



35. **Nethuwa Beri Minihek (A Man Much Needed)** is a drama by award-winning playwright  
(1) Sunanda Mahendra. (2) Namel Weeramuni. (3) Jayantha Chandrasiri.  
(4) Asanka Sayakkara. (5) Rajitha Dissanayaka. (.....)
36. In the 1940s, the standard for the English-language theatre was set by the  
(1) International Theatre Group. (2) University Dramatic Society.  
(3) Ceylon Amateur Dramatic Club. (4) Colombo Amateur Dramatic Society.  
(5) Little Theatre Group. (.....)
37. The recent stylized play in Sinhala, **Ravana Sithabilashaya**, was directed by  
(1) J.B. Dissanayake. (2) Namal Weeramuni. (3) Lalitha Sarachchandra.  
(4) Sunanda Mahendra. (5) Rajitha Dissanayaka. (.....)
38. **The Greatest Shows**, a musical revue, was presented in October 2018 by  
(1) StageLight and Magic Inc. (2) Mind Adventures. (3) The Workshop Players.  
(4) Performing Arts Company. (5) The Combined Theatre Company. (.....)
39. **The Greatest Shows** was directed by  
(1) Feroze Kamardeen. (2) Nafeesa Amirudeen. (3) Tracy Holsinger.  
(4) Jerome L. de Silva. (5) Karen Balthazaar. (.....)
40. The ever-popular Sinhala comedy, **Nari Bena**, was the work of  
(1) Ediriweera Sarachchandra. (2) Somalatha Subasinghe. (3) Dayananda Gunawardena.  
(4) Sunanda Mahendra. (5) Henry Jayasena. (.....)

\* \*

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## පැරණි නිර්දේශය/பழைய பாடத்திட்டம்/Old Syllabus

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  
 ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව  
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 Department of Examinations, Sri Lanka

OLD

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2019 අගෝස්තු  
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2019 ஓகஸ்ட்  
 General Certificate of Education (Adv. Level) Examination, August 2019

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 : Sri Lankan Theatre

- Describe the drama scene in Sinhala or Tamil before 1956. (05 marks)
  - Describe the post-1956 renaissance in drama in Sinhala or Tamil. (05 marks)
  - Was the promise of 1956 fulfilled later in the 20<sup>th</sup> century? Explain. (05 marks)
- Why does Ediriwira Sarachchandra choose legend as the basis for **The Golden Swan**? (05 marks)
  - Elucidate the character of the mother in this play. (05 marks)
  - Would this play interest present-day audiences in Sri Lanka? Explain. (05 marks)
- Sketch the English-language theatre scene before the arrival of Earnest Macintyre. (05 marks)
  - Assess the innovativeness of the early plays of Macintyre. (05 marks)
  - Describe Macintyre's declining powers in his last plays. (05 marks)

## Section B : World Theatre

- Discuss the character of the protagonist in either **Julius Caesar** or **Othello**. (05 marks)
  - Discuss the characterization of either Calphurnia in **Julius Caesar** or Desdemona in **Othello**. (05 marks)
  - Discuss the character of Brutus in **Julius Caesar** or Iago in **Othello**. (05 marks)
- What elements of the Theatre of the Absurd do you find in **The Zoo Story**? (05 marks)
  - What elements of realism do you find in the **The Zoo Story**? (05 marks)
  - Is the use of the Absurd and the realistic successful? Explain. (05 marks)
- Analyze the character of Nora in **A Doll's House**. (05 marks)
  - Analyze the character of Torvald Helmer in **A Doll's House**. (05 marks)
  - Analyze the character of Mrs. Linde in **A Doll's House**. (05 marks)

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