

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
 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, 2016 අගෝස්තු
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2016 ஓகஸ்ட்
General Certificate of Education (Adv. Level) Examination, August 2016

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

59 E I

පැය තුනයි
 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 or most appropriate answer and write its **number** in the space provided at the end of each question.
1. Western theatre originates in
 (1) London. (2) Rome. (3) Athens. (4) Paris. (5) Berlin. (.....)
 2. "No conflict, no drama" was the view of
 (1) Aristotle. (2) Plato. (3) Bharata.
 (4) Bertolt Brecht. (5) Bernard Shaw. (.....)
 3. In Aristotle's **poetics**, "hamartia" meant
 (1) reversal. (2) miscalculation. (3) plot.
 (4) purgation. (5) theme. (.....)
 4. In Romanticism, "hamartia" was understood as
 (1) character. (2) recognition. (3) thoughts. (4) tragic flaw. (5) spectacle. (.....)
 5. Ancient Greek dramas were performed in/on
 (1) a stage. (2) a platform. (3) a theatron. (4) a rostrum. (5) an arena. (.....)
 6. The theatre of ancient Greece flourished in the city state of
 (1) Athens. (2) Delphi. (3) Pelaponnises. (4) Thessalonika. (5) Kefallinia. (.....)
 7. One of the iconic conventions of classical Greek theatre is the use of
 (1) drums. (2) harps. (3) masks. (4) flutes. (5) lyres. (.....)
 8. The golden age of Greek drama was in the
 (1) 2nd century. (2) 3rd century. (3) 4th century. (4) 5th century. (5) 6th century. (.....)
 9. The **Natya Shastra** was written by
 (1) Visvanatha. (2) Bharata. (3) Dhananjaya. (4) Shudraka. (5) Kalidasa. (.....)
 10. The **Little Clay Cart** was written by
 (1) Kalidasa. (2) Sudraka. (3) Dandin. (4) Sri Harsha. (5) Bhasa. (.....)
 11. The great Sanskrit play **Ratnavali** was written by
 (1) Sri Harsha. (2) Dandin. (3) Bhasa. (4) Neelakantha. (5) Kalidasa. (.....)
 12. In ancient times, Sanskrit plays were popular in
 (1) Bengal. (2) Punjab. (3) Uttar Pradesh. (4) Kerala. (5) All over India. (.....)

13. "One should always approach a role as directly as possible and then see if it lives." This was the dictum of
 (1) Konstantin Stanislavski. (2) Peter Brook. (3) Tadashi Suzuki.
 (4) Augusto Boal. (5) Jerzy Grotowski. (.....)
14. The Laban method focuses on
 (1) improvisation (2) nurturing of voice. (3) psychology.
 (4) movement. (5) spatial awareness. (.....)
15. Augusto Boal was associated with
 (1) the Theatre of the Oppressed. (2) Expressionist Theatre.
 (3) the Theatre of the Absurd. (4) Epic Theatre.
 (5) the Theatre of Cruelty. (.....)
16. Rogers and Hammerstein were famous as exponents of
 (1) musicals. (2) vaudeville. (3) minstrel shows.
 (4) ragtime. (5) comedies. (.....)
17. The Theatre of Cruelty was an invention of
 (1) Anton Chekhov. (2) Henrik Ibsen. (3) Antoine Artaud.
 (4) Eugene Ionesco. (5) Jean-Paul Sartre. (.....)
18. In Japanese drama, **taiko** refers to
 (1) a type of drum. (2) a type of dance. (3) a type of mask.
 (4) a stage property. (5) a type of flute. (.....)
19. Japanese classical comedy is called
 (1) Genroku. (2) Noh. (3) Bunraku. (4) Kabuki. (5) Kyogen. (.....)
20. **Poison Sugar** is a popular play in the repertoire of
 (1) Kyogen. (2) Noh. (3) Kabuki. (4) Genroku. (5) Bunraku. (.....)
21. The Japanese puppet drama is called
 (1) Bunraku. (2) Genroku. (3) Kabuki. (4) Noh. (5) Kyogen. (.....)
22. **The Lady Han** is a play in the Japanese tradition of
 (1) Kabuki. (2) Noh. (3) Genroku. (4) Kyogen. (5) Bunraku. (.....)
23. This year it has been identified that one of the six hands involved in revising Anthony Munday's **The Book of Sir Thomas More** is
 (1) Christopher Marlow's. (2) Thomas Kyd's. (3) William Shakespeare's.
 (4) Ben Jonson's. (5) George Chapman's. (.....)
24. The famous Globe Theatre of Elizabethan times was located in
 (1) Oxford. (2) Cambridge. (3) Stratford-upon-avon.
 (4) London. (5) Bristol. (.....)
25. In his day, Shakespeare's plays were performed
 (1) in the morning. (2) early afternoon. (3) late afternoon.
 (4) in the evening. (5) at night. (.....)
26. Shakespeare's audience consisted of
 (1) the working class. (2) lower middle class. (3) upper middle class.
 (4) upper class. (5) all classes. (.....)
27. The Theatre of the Absurd originated in
 (1) Germany. (2) France. (3) Norway. (4) Spain. (5) Italy. (.....)
28. Commedia dell' Arte is
 (1) Spanish. (2) German. (3) Norwegian. (4) French. (5) Italian. (.....)
29. **The Private Life of the Master Race** was written by
 (1) George Kaiser. (2) Ernst Toller. (3) George Buchner.
 (4) August Strindberg. (5) Bertolt Brecht. (.....)

30. Guruhamy is a character in

- (1) Kohomba Kankariya. (2) Kolam. (3) Nadagam. (.....)
(4) Sokari. (5) Thovil.

31. The most famous actress in the Minerva Troupe was

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

32. The picture is of a well known exponent of political theatre in Sinhala.

Identify him.

- (1) Dharmasiri Bandaranayake. (2) Namel Weeramuni. (.....)
(3) Sunanda Mahendra. (4) Henry Jayasena.
(5) Simon Nawagaththegama.



33. The picture is of a scene from a ballet of a Shakespeare tragedy staged last year in Sri Lanka by a well known exponent of the art.

Identify the tragedy.

- (1) **Macbeth** (2) **King Lear** (.....)
(3) **Hamlet** (4) **Othello**
(5) **Antony and Cleopatra**



34. The origins of drama in England are to be found

- (1) within the church. (2) outside the church. (3) in the inn yard. (.....)
(4) in the town square. (5) in the aristocratic houses.

35. Azdak is a character created by

- (1) Henrik Ibsen. (2) Bertolt Brecht. (3) August Strindberg. (.....)
(4) Anton Chekov. (5) Ugo Betti.

36. Trofimov is a character created by

- (1) Nikolai Gogol. (2) Maxim Gorki. (3) Boris Pasternak. (.....)
(4) Anton Chekhov. (5) Leo Tolstoi.

37. **Octet** is the title of the collected plays of

- (1) Regi Siriwardena. (2) Senaka Abeyratne. (3) Ruwanthie de Chickera. (.....)
(4) Lucien de Zoysa. (5) Ruana Rajepakse.

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

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

39. The recently staged play, **The Dictator**, is by

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

40. 2016 is 400th anniversary of the death of

- (1) Ben Jonson. (2) Christopher Marlowe. (3) Cyril Tournier. (.....)
(4) John Webster. (5) William Shakespeare.

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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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, 2016 අගස්තු
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தரப் பரீட்சை, 2016 அகஸ்த்)
General Certificate of Education (Adv. Level) Examination, August 2016

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

- Explain the theories regarding the origins of **Nadagam**. (05 marks)
 - Illustrate a typical nadagam performance. (05 marks)
 - Examine how Ediriwira Sarachchandra used the Nadagam. Illustrate. (05 marks)
- Explain the resources available to generate humour to a writer of comedies. Illustrate. (05 marks)
 - Do you think good comedy is essentially serious? Explain and illustrate your point of view. (05 marks)
 - How would you rank comedy among the genres of drama? Illustrate. (05 marks)
- Discuss the taste of audiences for present day Sinhala *or* Tamil *or* English language plays. Illustrate. (05 marks)
 - Explain the factors that have shaped this taste. (05 marks)
 - How have dramatists/producers approached the question of audience taste? Illustrate. (05 marks)

Section B

- "The script of a play provides only a skeletal framework for a performance." Discuss. (05 marks)
 - "The production of a play is team work." Discuss. (05 marks)
 - "The director of a play is a benevolent dictator." Do you agree? Explain your point of view. (05 marks)
- Explain the technicalities and possible effects of stage lighting. (05 marks)
 - Explain the technicalities and possible effects of make-up. (05 marks)
 - Explain the importance of costumes in a stage production. (05 marks)
- Discuss the decisions that have to be taken by a director of an adult production of Shakespeare in Sri Lanka. (05 marks)
 - Discuss the decisions that have to be taken by a director of an school production of Shakespeare in Sri Lanka. (05 marks)
 - Discuss the decisions that have to be taken by a director who wishes to stage an adult production of a modern foreign play in Sri Lanka. (05 marks)

* * *

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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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 සෞඳ්‍ය සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2016 අගෝස්තු
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2016 ஓகஸ்ட்
 General Certificate of Education (Adv. Level) Examination, August 2016

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

59 E II

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 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 the following grid, answer questions 1 - 6.

Author	Style	Title	Date
A	B	Waiting for Godot	C
Bertolt Brecht	D	E	F

- Who is the playwright to be noted in cage A?
 (1) Edward Albee (2) Jean Genet (3) Ted Hughes
 (4) Samuel Beckett (5) Reginald Rose (.....)
- What is the style to be noted in cage B?
 (1) Realistic (2) Naturalistic (3) Absurdist (4) Expressionist (5) Epic (.....)
- What is the date to be noted in cage C?
 (1) 1940 (2) 1945 (3) 1950 (4) 1955 (5) 1960 (.....)
- 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 date to be noted in cage F?
 (1) 1940 (2) 1945 (3) 1950 (4) 1955 (5) 1960 (.....)
- Everyman** is a classic
 (1) musical play. (2) mystery play. (3) morality play.
 (4) liturgical play. (5) interlude. (.....)
- Among Shakespeare's earliest plays is
 (1) Coriolanus. (2) Timon of Athens. (3) Love's Labour's Lost.
 (4) As You Like it. (5) The Tempest. (.....)
- The Characters of Shakespeare's plays** was an appreciative study in Romantic times by
 (1) Samuel Taylor Coleridge. (2) William Hazlitt. (3) Charles Lamb.
 (4) De Quincey. (5) Thomas Love Peacock. (.....)

10. **Tamburlaine the Great** was a creation of
 (1) Thomas Kyd. (2) John Ford. (3) Ben Jonson.
 (4) Thomas Middleton. (5) Christopher Marlowe. (.....)
11. **Volpone** is the most famous play of
 (1) John Webster. (2) Cyril Tourneur. (3) George Peele.
 (4) Ben Jonson. (5) John Marston. (.....)
12. Identify the dramatist who stated in 1888 "in those civilized countries which have produced the greatest thinkers of the age – that is to say, England and Germany – the dramatic art is dead."
 (1) George Bernard Shaw. (2) August Strindberg. (3) G.K. Chesterton.
 (4) George Kaiser. (5) Bertolt Brecht. (.....)
13. Lady Bracknell is a memorable creation of
 (1) G.K. Chesterton. (2) Aldous Huxley. (3) G.B. Shaw.
 (4) Oscar Wilde. (5) Christopher Isherwood. (.....)
14. **Six Characters in Search of an Author** is the best known play of
 (1) Frederico Garcia Lorca. (2) Luigi Pirandello. (3) T.S. Eliot.
 (4) George Buchner. (5) Ernst Toller. (.....)
15. The adaptation in Sinhala as **Harima Badu Hayak** was work of
 (1) Sugathapala de Silva. (2) Henry Jayasena. (3) Sunanda Mahendra.
 (4) Ranjith Dharmakirti. (5) Somalatha Subasinghe. (.....)
16. The English Stage Company, also known as the "Royal Court", appeared on the theatre scene in London in the
 (1) early 1940s. (2) mid-1940s (3) early 1950s. (4) mid-1950s. (5) early 1960s. (.....)
17. Whose early plays, originally staged at the Coventry Theatre, moved to the Royal Court and "brought with them an authentic East End Jewish voice"?
 (1) Bernard Kop (2) Harold Pinter (3) Arnold Wesker
 (4) John Osborne (5) John Arden (.....)
18. Rachine's **Phèdre** exemplifies French
 (1) Renaissance theatre. (2) neoclassic theatre. (3) early 19th century theatre.
 (4) late 19th century theatre. (5) modernist theatre. (.....)
19. As director, Joanne Akalaitis approaches a text through
 (1) physicality. (2) voice. (3) movement. (4) gesture. (5) blocking. (.....)
20. Peter Brook, one of the most influential and revered contemporary directors and theatre theorists, is
 (1) British. (2) American. (3) Canadian. (4) Australian. (5) South African. (.....)
21. **Marco Millions** was a play by
 (1) Percy MacKaye. (2) John Howard Lawson. (3) Alexander Drummond.
 (4) Eugene O'Neill. (5) Tennessee Williams. (.....)
22. The playwright who shot to fame with **The Glass Menagerie** (1944), was
 (1) Arthur Miller. (2) Clifford Odets. (3) Tennessee Williams.
 (4) Paddy Chayevsky. (5) T.S. Eliot. (.....)
23. **The Time of Your Life** (1939) was written by
 (1) Thornton Wilder. (2) William Saroyan. (3) John Dos Passos.
 (4) John Steinbeck. (5) Jack Gelber. (.....)
24. The 'problem play' in Europe was an innovation of
 (1) Luigi Pirandello. (2) August Strindberg. (3) Frederico Garcia Lorca.
 (4) Anton Chekov. (5) Henrik Ibsen. (.....)
25. **The Bald Prima Donna** (1950) was written by
 (1) Samuel Beckett. (2) Eugene Ionesco. (3) Max Frisch.
 (4) Fredrich Durrenmatt. (5) Jean Genet. (.....)

26. "The comedy of menace" is the forte of
 (1) Harold Pinter. (2) John Whiting. (3) John Osborne.
 (4) John Arden. (5) Bernard Shaw. (.....)
27. Estragon is a character in the ground-breaking play
 (1) **Waiting for Godot.** (2) **Look Back in Anger.** (3) **The Balcony.**
 (4) **The Birthday Party.** (5) **Long Day's Journey into Night.** (.....)
28. "In theatre, an idea can only exist if it is given dramatic form" was the view of
 (1) Francisque Sarcey. (2) Henry Becque. (3) Alfred de Vigny.
 (4) Bertolt Brecht. (5) E. Gordon Craig. (.....)
29. **Blood Wedding** was written by
 (1) Luigi Pirandello. (2) John Millington Syge. (3) Federico Garcia Lorca.
 (4) Sean O'Casey. (5) Gerhart Hauptmann. (.....)
30. In Sanskrit drama, **mudras** refers to
 (1) voice control. (2) hand gestures. (3) eye control.
 (4) body control. (5) neck movements. (.....)
31. **Shakuntala** is a famous work of
 (1) Shudraka. (2) Kalidasa. (3) Bhasa. (4) Sri Harsha. (5) Neelakantha. (.....)
32. In the 1930s, the 1940s and the early 1950s, the theatre scene in Sri Lanka was dominated by the Ceylon University Dramatic Society under the guidance of
 (1) Professor Leigh Smith. (2) Neumann Jubal. (3) Robert Nicholl Cadell.
 (4) Lionel Wendt. (5) Professor E.F.C. Ludowyk. (.....)
33. Identify the play which, in the 1940s, advocated intermarriage as a solution to ethnic problems.
 (1) **A Wife or Two.** (2) **The Dictator.** (3) **Fifty-Fifty.**
 (4) **The Senator.** (5) **Well, Mudaliyar.** (.....)
34. The 2016 Sinhala play **Premawantha Kumarayo** is an adaptation of Shakespeare's
 (1) **Romeo and Juliet.** (2) **The Merchant of Venice.** (3) **As You Like It.**
 (4) **Twelfth Night.** (5) **A Midsummer Night's Dream.** (.....)
35. **Keeping up with the Pereras** is a 2016 play by the veteran English-language dramatist
 (1) Senaka Abeyratne. (2) Indu Dharmasena. (3) Ruana Rajapaksa.
 (4) Ernest Macintyre. (5) Ruwanthie de Chikera. (.....)
36. Chaudaribhoy is a character created by
 (1) Indu Dharmasena. (2) Ernest Macintyre. (3) Regi Siriwardena.
 (4) Mahesh Dattani. (5) V. Ariyaratnam. (.....)
37. The 2016 play, **Dear Children, Sincerely**, was directed by
 (1) Tracy Holsinger. (2) Vinodh Senadeera. (3) Jerome L. de Silva.
 (4) Nafeesa Amirudeen. (5) Ruwanthie de Chickera. (.....)
38. **Blowhards** (2015) was a trio of short plays presented by
 (1) Mind Adventures Theatre Company. (2) Stages Theatre Group.
 (3) The Combined Theatre Company. (4) Performing Arts Company.
 (5) StageLight and Magic Inc. (.....)
39. In October 2015, the musical **Les Misérables** was memorably performed by
 (1) The Workshop Players. (2) Mind Adventures Theatre Company.
 (3) Performing Arts Company. (4) Stages Theatre Group.
 (5) The Combined Theatre Company. (.....)
40. Guillermo Calderón, whose play **Villa** was staged in Sri Lanka in 2015, is from
 (1) Brazil. (2) Argentina. (3) Mexico. (4) Chile. (5) Peru. (.....)

* *

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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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, 2016 අගෝස්තු
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2016 ஓகஸ்ட்
General Certificate of Education (Adv. Level) Examination, August 2016

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 contribution of universities to the evolution of drama in *either* Sinhala *or* Tamil in the past. (05 marks)
 - Discuss the contribution of universities to the evolution of the English-language theatre in the past. (05 marks)
 - Describe the possibilities open to universities to develop drama in Sinhala *or* Tamil *or* English at present. (05 marks)
- Explain why Sarachchandra chose to dramatize a Jataka story for present-day audiences in **The Golden Swan**. (05 marks)
 - Explain the simplified nature of Sarachchandra's characterization in **The Golden Swan**. (05 marks)
 - Do you think this type of characterization would suit present-day audiences? Explain. (05 marks)
- Do you think Ernest Macintyre wrote his best plays when he lived in Sri Lanka? Explain. (05 marks)
 - Expound your ideas regarding Macintyre's decision to leave Sri Lanka for Australia. (05 marks)
 - Explain the effects Australia has had on him. (05 marks)

Section B : World Theatre

- Describe the character of Julius Caesar *or* Othello. (05 marks)
 - Describe the characterization of Calphurnia *or* Desdemona. (05 marks)
 - Describe the character of Brutus *or* Iago. (05 marks)
- Describe the distinguishing features of Absurd Drama. (05 marks)
 - To what extent is **The Zoo Story** an Absurd Drama? Explain. (05 marks)
 - Do you think that the form of **The Zoo Story** is effective in its own right? Substantiate. (05 marks)
- Describe the development undergone by Nora's character's in **A Doll's House**. (05 marks)
 - Comment on the title of the play **A Doll's House**. (05 marks)
 - Comment on the characterization of Nils Krogstad in **A Doll's House**. (05 marks)

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