

Department of Examinations, Sri Lanka

අධ්‍යාපන පොදු සහතික පත්‍ර (උස්ස පෙළ) විභාගය, 2021(2022) කළමනිප් පොතුත තුරාතුරුප පත්‍රික (වෘත්ත තුරු)ප ප්‍රී-සේ, 2021(2022) General Certificate of Education (Adv. Level) Examination, 2021(2022)

నూతు కా రంగ కల్పన	I (ఓట్రిప్)
నాటకముం అయంకియలుం	I (అంకిలం)
Drama & Theatre	I (English)

59 E I

ஏடு நூலை
மூன்று மணித்தியாலம்
Three hours

அம்மர கியலில் காலை	- தின்தீரு 10 இ
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 -

- * **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. An actor's/actress's primary resource is his/her
(1) make-up. (2) costume. (3) body.
(4) face. (5) voice. (.....)
 2. The concept of the three unities refers to
(1) exposition, elaboration, denouement.
(2) characterization, plot, ending.
(3) place, space, plot.
(4) action, time, place.
(5) theme, characterization, plot. (.....)
 3. In Aristotle's analysis of tragedy, "hamartia" refers to
(1) purgation. (2) miscalculation. (3) diction.
(4) representation. (5) reversal. (.....)
 4. Western theatre originates from
(1) London. (2) New York. (3) Paris.
(4) Rome. (5) Athens. (.....)
 5. Euripides excelled in the genre of
(1) tragedy. (2) tragi-comedy. (3) comedy.
(4) satyr. (5) romance. (.....)
 6. Sokari was
(1) beautiful. (2) ugly. (3) young.
(4) middle-aged. (5) childless. (.....)

7. The Sokari ritual was
 (1) an exorcistic ceremony. (2) bawdy comedy.
 (3) masked mimic entertainment. (4) a fertility rite.
 (5) rudimentary impersonation. (.....)
8. The story of Sokari reveals an obvious connection with the cult of the
 (1) Goddess Pattini. (2) God Kataragama. (3) Goddess Saraswathi.
 (4) God Ganapathi. (5) God Siva. (.....)
9. Sokari was performed in/on
 (1) a platform. (2) a stage. (3) an open place.
 (4) an enclosed space. (5) a threshing floor. (.....)
10. *Maha Sona* (Death/Grave) is summoned during
 (1) kolam. (2) thovil. (3) sokari.
 (4) kohomba kankariya. (5) sanni yakuma. (.....)
11. Kolam performances are chiefly distinguished by the fact that the actors
 (1) wear wooden masks. (2) shave heads. (3) sport beards.
 (4) wear loin cloth. (5) wear sarong. (.....)
12. Among the folk dramas, a narrator appears in
 (1) thovil. (2) kolam. (3) sokari.
 (4) nadagama. (5) kohobakankariya. (.....)
13. Prior to versions in Sinhala, nadagamas existed in
 (1) Bengali. (2) Tamil. (3) Hindi. (4) Malayalam. (5) Urdu. (.....)
14. The character, *Bahubutaya* or Jester, appears in
 (1) kolam. (2) sokari. (3) kohobakankariya.
 (4) nurti. (5) nadagama. (.....)
15. The traditional nadagama is acted on/in
 (1) an open space. (2) enclosed space. (3) a stage.
 (4) a raised platform. (5) a threshing floor. (.....)
16. The origins of the Sinhalese puppet play lie in the
 (1) 16th century. (2) 17th century. (3) 18th century.
 (4) 19th century. (5) 20th century. (.....)
17. The Roman Catholic Passion play, or *Pasku* as it is called, originated in
 (1) Jaffna. (2) Negombo. (3) Wattala.
 (4) Ja-ela. (5) Galle. (.....)
18. The Nadagama originated in
 (1) Hambantota. (2) Galle. (3) Ambalangoda.
 (4) Hikkaduwa. (5) Jaffna. (.....)
19. The character, Paraya, figures in
 (1) nadagama. (2) kolam. (3) sokari. (4) thovil. (5) nurti. (.....)
20. A great pioneer of modern Sinhalese theatre was
 (1) D. J. Wijesingha. (2) M. G. Perera. (3) John de Silva.
 (4) S. D. Stephen de Silva. (5) P. T. T. Premachandra. (.....)
21. Curiously, the *nurtiyas* included
 (1) Love's Labours Lost. (2) Hamlet. (3) Romeo and Juliet.
 (4) Twelfth Night. (5) Macbeth. (.....)

22. **Siri Sangabo** and **Dutugemunu** were among the plays of

- | | | |
|-----------------------|---------------------|-------------------|
| (1) D. Bartholomeuse. | (2) C. Don Bastian. | (3) Charles Dias. |
| (4) John de Silva. | (5) Peter de Silva. | (.....) |

23. In Sanskrit drama, in relation to the plot, the songs are

- | | | |
|------------------|-------------------|------------------|
| (1) relevant. | (2) irrelevant. | (3) a diversion. |
| (4) for variety. | (5) an interlude. | (.....) |

24. The great Sanskrit play **Ratnavali** was written by

- | | | |
|---------------|-------------------|-----------------|
| (1) Kalidasa. | (2) Bhasa. | (3) Sri Harsha. |
| (4) Dandin. | (5) Shaktibhadra. | (.....) |

25. The great Sankrit play **Sri Krishna Charita** was by

- | | | |
|-----------------------------|------------------|-------------|
| (1) Mahendra Vikramavarman. | (2) Neelakantha. | (3) Dandin. |
| (4) Sri Harsha. | (5) Kalidasa. | (.....) |

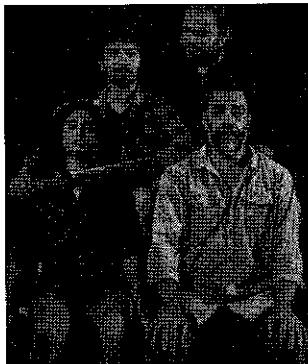
26.



The picture is of a scene from a Sinhala play popular for many years. Identify the play.

- | | | |
|--------------------------------|---------------------------|--------------------|
| (1) Vahalak Nati Geyak. | (2) Kelani Palama. | (3) Kuveni. |
| (4) A Brief Pause. | (5) Gajaman Story. | (.....) |

27.



The picture is a scene from a popular 2021 play. Identify the play.

- | | |
|--|---------|
| (1) A Death at an Antique Shop. | |
| (2) Sanga Weda Guru Govi Kamkaru. | |
| (3) Madhura Jawanika. | |
| (4) Thala Mala Pipila. | |
| (5) Nari Burathi. | (.....) |

28. Sophocles' **Oedipus** has been translated into Sinhala by

- | | |
|---------------------------|-----------------------|
| (1) Sunanda Mahendra. | (2) Lakshmi de Silva. |
| (3) Ranjini Obeyesekere. | (4) Vijitha Fernando. |
| (5) Ariyawansa Ranaweera. | (.....) |

29. The premiere of the play **Oedipus** (in translation) in January 2022 went on boards at

- | | |
|--------------------------|----------------------------------|
| (1) Lionel Wendt. | (2) Bishop's College Auditorium. |
| (3) Ladies College Hall. | (4) Elphinston theatre. |
| (5) The Lumbini. | (.....) |

- 30.** *Oedipus* (in translation) was directed by award-winning young dramatist
 (1) Akila Sapumalge. (2) Chamila Priyanka.
 (3) Sarath Kothalawala. (4) Ravindra Ariyaratne.
 (5) Rajitha Dissanayake. (.....)
- 31.** In Japanese drama, *taiko* refers to
 (1) stage decor. (2) a type of drum.
 (3) a stringed instrument. (4) a type of mask.
 (5) a dance movement. (.....)
- 32.** In Japan, *Noh* has been performed since the
 (1) 10th century. (2) 11th century. (3) 12th century.
 (4) 13th century. (5) 14th century. (.....)
- 33.** In Japan, the number of plays included in a contemporary *Noh* performance is
 (1) two. (2) three. (3) four.
 (4) five. (5) six. (.....)
- 34.** Ernest Macintyre's first box-office success was his play
 (1) **The President of the O.B.A.**
 (2) **The Full Circle of Caucasian Chalk.**
 (3) **The Education of Miss Asia.**
 (4) **Let's Give Them Curry.**
 (5) **A Somewhat Mad and Grotesque Comedy.** (.....)
- 35.** **Garu Katanayakathumanî** is a play, written after a string of significant predecessors, by
 (1) Lucien Bulathsinghala. (2) Punyasena Gunasinghe.
 (3) Udayasiri Wickramarathne. (4) Jayalath Manoratne.
 (5) Ravindra Ariyaratne. (.....)
- 36.** A prolific playwright (he is also a producer and actor) who exploits what he calls 'Singlish' for comic effects, is
 (1) Feroze Kamardeen. (2) Tracy Holsinger. (3) Indu Dharmasena.
 (4) Nafeesa Amirudeen. (5) Jerome L. de Silva. (.....)
- 37.** **Mr. Nidikumba** is an adaptation of a play by
 (1) G. K. Chesterton. (2) Arthur Wing Pinero. (3) Arnold Bennet.
 (4) George Bernard Shaw. (5) Roger Fry. (.....)
- 38.** The original for **Mr. Nidikumba** was
 (1) **The Magistrate.** (2) **The Second Mrs. Tanqueray.**
 (3) **Trelawny of the 'Wells'.** (4) **Dandy Dick.**
 (5) **The Gay Lord Quex.** (.....)
- 39.** The adaptation, **Mr. Nidikumba**, was the work of
 (1) Dick Dias. (2) Lucien de Zoysa. (3) E. F. C. Ludowyk.
 (4) H. Sri Nissanka. (5) Augustine Tambimuttu. (.....)
- 40.** Ernest Macintyre's achievement as a playwright in Sri Lanka was made possible by the group
 (1) **The Workshop Players.**
 (2) **Stage and Set.**
 (3) **Mind Adventures.**
 (4) **International Theatre Group.**
 (5) **The Performing Arts Company.** (.....)

සියලු ම සිල්ලම් ආර්ථි/මුද්‍රා පත්‍රිපාලිමයුම් යතු/All Rights Reserved]

මෙම විභාග දෙපාර්තමේන්තුව සියලු ම සිල්ලම් පත්‍රිපාලිමයුම් යතු/All Rights Reserved සිල්ලක්කය් පරි සරත් ත්‍රිජ්‍යෙක්කාලය තීව්වා ඇව්වා ඇත්තේ දෙපාර්තමේන්තුව සියලු විභාග දෙපාර්තමේන්තුව සියලු විභාග දෙපාර්තමේන්තුව සිල්ලක්කය් පරි සරත් ත්‍රිජ්‍යෙක්කාලය තීව්වා ඇත්තේ දෙපාර්තමේන්තුව සියලු විභාග දෙපාර්තමේන්තුව සියලු විභාග දෙපාර්තමේන්තුව සිල්ලක්කය් පරි සරත් ත්‍රිජ්‍යෙක්කාලය තීව්වා ඇත්තේ දෙපාර්තමේන්තුව සියලු විභාග දෙපාර්තමේන්තුව සිල්ලක්කය් පරි සරත් ත්‍රිජ්‍යෙක්කාලය

Department of Examinations, Sri Lanka

අධ්‍යාපන පොදු සහතික පත්‍ර (උස්ස පෙළ) විභාගය, 2021(2022)

කළම්ඩ් පොතුත් තුරාතුරුප පත්ති (ඉ. යර් තරු)ප ප්‍රිංස්, 2021(2022)

General Certificate of Education (Adv. Level) Examination, 2021(2022)

නාට්‍ය හා රාග කළාව	I (ඉංග්‍රීසි)
නාටකම් ආර්ථිකියලුම්	I (ඇංග්‍රීසිලිංග)
Drama & Theatre	I (English)

59	E	I
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Instructions:

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

Part II

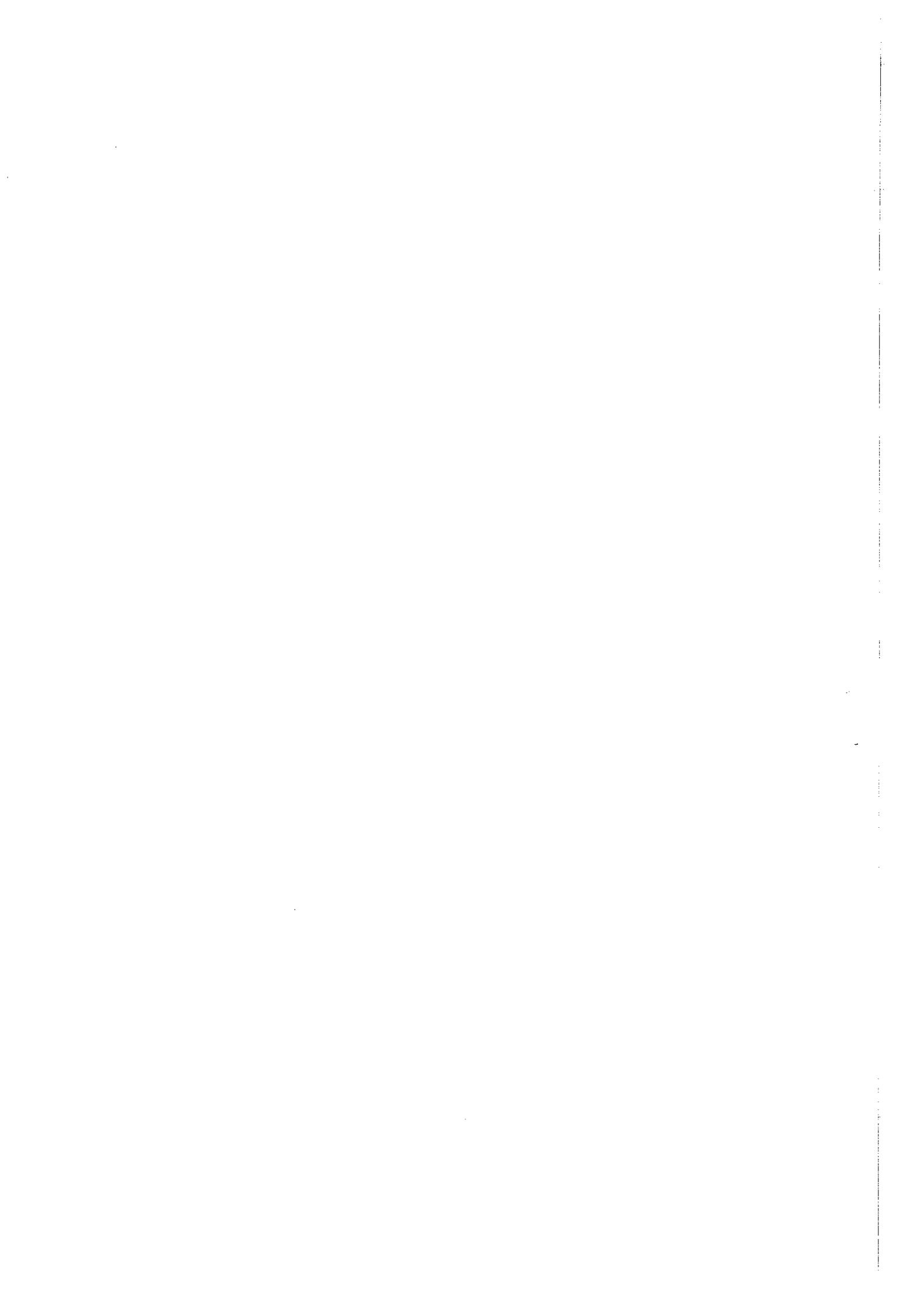
Section A

1. (i) Explain the advantages of using the realistic (as opposed to the stylized drama) form in drama. (05 marks)
(ii) Explain the limitations of the realistic form. (05 marks)
(iii) Does the future belong to the realistic form as it exists today? Explain your point of view. (05 marks)
2. (i) Is Ediriwira Sarachchandra's decision to base himself on legend in **Sinhabahu** sound? Explain. (05 marks)
(ii) "In **Sinhabahu**, Sarachchandra makes Sinhabahu a heroic rather than despicable character". Do you agree? Explain your point of view. (05 marks)
(iii) Comment on the character of the Lion. (05 marks)
3. (i) Examine the part played by Fate in the play **Oedipus**. (05 marks)
(ii) Assess whether Fate significantly reduces human responsibility in the play. (05 marks)
(iii) Explain the causes for the play achieving, or failing to achieve, tragic intensity. (05 marks)

Section B

4. (i) Can there be drama without conflict? Explain. (05 marks)
(ii) Can there be drama without a script? Justify your point of view. (05 marks)
(iii) Can there be drama without words? Substantiate. (05 marks)
5. (i) What do you understand by the term 'stage conventions'? (05 marks)
(ii) What are the conventions of the Greek stage? (05 marks)
(iii) What are the conventions of the stylized drama? (05 marks)
6. (i) Does Dushyanta measure up to your expectations of a protagonist? Justify your point of view. (05 marks)
(ii) Does Sakuntala measure up to your expectations of a heroine? Substantiate. (05 marks)
(iii) Explain your reaction to the play **Abhijnana-Sakuntala**. (05 marks)

* * *



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අධ්‍යාපන පොදු සහතික පත්‍ර (උස්ස පෙළ) විභාගය, 2021(2022)
කම්බීප පොතුත් තුරාතුරුප පත්තිර (ශ්‍යාර තු)ප පරිශ්‍ය, 2021(2022)
General Certificate of Education (Adv. Level) Examination, 2021(2022)

ନାଟ୍ୟ ଓ ରଂଗ କଲାବି	II (ଡାକ୍ଟିକ୍)
ନାଟକମୁଦ୍ରା ଅର୍ଥକାରୀତିତାମୁଦ୍ରା	II (ଆର୍ଥିକାତିତାମୁଦ୍ରା)
Drama & Theatre	II (English)

59 E II

ஒரே நாளி
மூன்று மணித்தியாலம்
Three hours

අමතර කියවීම් කාලය	- මිනින්දු 10 දි
මොලතික බාසිප්පු තේරුම	- 10 නිමිත්ත්ස්කள්
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. In Elizabethan times, Shakespeare's plays were performed on a/an
(1) square stage. (2) circular stage. (3) semi-circular stage.
(4) apron stage. (5) rectangular stage. (.....)
 2. The great majority of plays in Elizabethan times were written for the
(1) Court. (2) commercial theatres. (3) legal inns.
(4) innyards. (5) universities. (.....)
 3. In an Elizabethan playhouse, the pit accommodated the spectators who were
(1) poor. (2) lower middle class. (3) upper middle class.
(4) upper class. (5) aristocratic. (.....)
 4. The basic metre/s used by Shakespeare in his blank verse is/are the
(1) iambic. (2) trochaic. (3) anapaestic.
(4) dactyllic. (5) iambic and trochaic. (.....)
 5. The archetypal lovers in Shakespeare are
(1) Antony and Cleopatra. (2) Othello and Desdemona. (3) Romeo and Juliet.
(4) Caesar and Calphurnia. (5) Bassanio and Portia. (.....)
 6. Desdemona in **Othello** is
(1) strong. (2) submissive. (3) sly.
(4) simple. (5) pathetic. (.....)
 7. Rosalind, the heroine of **As You Like It**, is
(1) helpless. (2) melancholy. (3) witty.
(4) mischievous. (5) intelligent. (.....)

8. Iago in *Othello* is
 (1) wicked. (2) intelligent. (3) amiable.
 (4) quick-witted. (5) convincing. (.....)
9. Greene in *Groatsworth of Wit* (1592) attacks an emerging dramatist as an upstart crow beautified with the feathers of the university wits. Identify the dramatist.
 (1) Thomas Kyd (2) Christopher Marlowe (3) John Fletcher
 (4) Thomas Dekker (5) William Shakespeare (.....)
10. The most outstanding dramatist among the university wits was
 (1) Thomas Middleton. (2) James Shirley. (3) Christopher Marlowe.
 (4) George Peele. (5) Robert Greene. (.....)
11. Shakespeare's real greatness was apparently in his own lifetime
 (1) hardly recognized. (2) unrecognized. (3) recognized.
 (4) faintly suspected. (5) unsuspected. (.....)
12. The famous denunciation of Othello is "a bloody farce, without salt or savour" was by
 (1) Ben Jonson. (2) Thomas Rymer. (3) John Dryden.
 (4) Alexander Pope. (5) Dr. Johnson. (.....)
13. The nineteenth-century approach to Shakespeare's plays was connected mainly with
 (1) character analysis. (2) character interaction. (3) language.
 (4) poetry. (5) performance. (.....)
14. The peak of nineteenth-century criticism of Shakespeare's plays was
 (1) Coleridge's **Biographia Literaria**.
 (2) Hazlitt's **Characters of Shakespeare's Plays**.
 (3) Walter Pater's Essays.
 (4) Matthew Arnold's **Essays in Criticism**.
 (5) Bradley's **Shakespearean Tragedy**. (.....)
15. In the twentieth century, the essay "How Many Children Had Lady Macbeth?" was written by
 (1) Wilson Knight. (2) F. R. Leavis. (3) L. C. Knights.
 (4) D. A. Traversi. (5) J. C. Maxwell. (.....)
16. The essay mentioned in question 15 launched a revolution in Shakespeare studies. It emphasized
 (1) the autonomy of the text. (2) the integrity of the text.
 (3) matters external to the text. (4) metaphorical patterns.
 (5) the text as performance. (.....)
17. **Every Man In His Humour** was the best of the early plays of
 (1) William Shakespeare. (2) Thomas Middleton. (3) Ben Jonson.
 (4) Christopher Marlowe. (5) Philip Massinger. (.....)
18. The character, Caliban, was created by
 (1) John Webster. (2) William Shakespeare. (3) Ben Jonson.
 (4) Thomas Kyd. (5) Thomas Middleton. (.....)
19. **Major Barbara** is an important play of
 (1) Oscar Wilde. (2) J. M. Synge. (3) G. K. Chesterton.
 (4) Sean O'Casey. (5) Bernard Shaw. (.....)
20. In **Major Barbara**, 'major' refers to a rank in the
 (1) army. (2) navy. (3) air force.
 (4) police. (5) Salvation Army. (.....)

- 21.** The witty and sophisticated writer, famous for dazzling dramas such as **The Importance of Being Earnest**, was
 (1) Bernard Shaw. (2) G. K. Chesterton. (3) J. M. Synge.
 (4) Oscar Wilde. (5) Sean O'Casey. (.....)
- 22.** Popova is the heroine of Anton Chekov's
 (1) The Proposal. (2) The Bear. (3) The Wind Demon.
 (4) Uncle Vania. (5) A Jubilee. (.....)
- 23.** In her play, what matters about Popova is that she is
 (1) beautiful. (2) young. (3) a widow.
 (4) a spinster. (5) available. (.....)
- 24.** In 1898, the Moscow Art Theatre was founded by
 (1) Niemirovich-Danchenko. (2) Meyerhold. (3) Grotowski.
 (4) Stanislavski. (5) Lermontov. (.....)
- 25.** Identify the dramatist whose "effects" have been described in these terms: "At times he is an impressionist, at times a symbolist, he is a 'realist' where necessary and occasionally almost a 'naturalist'."
 (1) Anton Chekov. (2) Leo Tolstoi. (3) Boris Pasternak.
 (4) Maxim Gorki. (5) Nikolai Gogol. (.....)
- 26.** The permanent emblem of the Moscow Art Theatre was a/an
 (1) eagle. (2) swan. (3) seagull.
 (4) kingfisher. (5) sparrow. (.....)
- 27.** The 'problem play' in European tradition was initiated by
 (1) Anton Chekov. (2) Henrik Ibsen. (3) August Strindberg.
 (4) Luigi Pirandello. (5) Garcia Lorca. (.....)
- 28.** John Osborne's **Look Back in Anger** presents post-World War II
 (1) youth. (2) women. (3) adults.
 (4) middle-aged. (5) elderly. (.....)
- 29.** Roger and Hammerstein were famous as exponents of
 (1) minstrel shows. (2) ragtime. (3) comedy.
 (4) vaudeville. (5) musicals. (.....)
- 30.** Absurd Drama originated in
 (1) France. (2) U.S.A. (3) Italy.
 (4) Germany. (5) Norway. (.....)
- 31.** **Death of a Salesman**, performed in Sri Lanka, was written by
 (1) Arthur Miller. (2) Tennessee Williams. (3) Eugene O'Neill.
 (4) Reginald Rose. (5) Thornton Wilder. (.....)
- 32.** The revolving stage is an innovation of the
 (1) 17th century. (2) 18th century. (3) 19th century.
 (4) 20th century. (5) 21st century. (.....)
- 33.** The dramatist who introduced the Epic Theatre, is
 (1) Samuel Beckett. (2) Eugene Ionesco. (3) Bertolt Brecht.
 (4) Jean-Paul Sartre. (5) Henrik Ibsen. (.....)

- 34.** The famous play, **Six Characters in Search of an Author**, is by
(1) August Strindberg. (2) Luigi Pirandello. (3) Bertolt Brecht.
(4) Jean-Paul Sartre. (5) Fernando Arrabal. (.....)
- 35.** Identify the playwright who, with his wife, founded the famous Berliner Ensemble in 1949.
(1) George Kaiser (2) George Buchner (3) Gerhart Hauptmann
(4) Bertolt Brecht (5) Ernst Toller (.....)
- 36.** **The Private Life of the Master Race** was written by
(1) Bertolt Brecht. (2) Gerhart Hauptmann. (3) Ernst Toller.
(4) George Buchner. (5) George Kaiser. (.....)
- 37.** **Mother Courage** was written by
(1) Jean-Paul Sartre. (2) Luigi Pirandello. (3) Bertolt Brecht.
(4) August Strindberg. (5) Ernst Toller. (.....)
- 38.** **Tartuffe** caused the biggest scandal in the artistic career of one of the all-time greats in France and the world. Identify the playwright.
(1) Samuel Beckett (2) Eugene Ionesco (3) Jean-Paul Sartre
(4) Moliere (5) Racine (.....)
- 39.** **The Bald Soprano**, adapted into Sinhala was written by
(1) Jean-Paul Sartre. (2) Jean Genet. (3) Eugene Ionesco.
(4) Samuel Beckett. (5) Moliere. (.....)
- 40.** Commedia diell'arte originated in
(1) France. (2) Italy. (3) Spain.
(4) Russia. (5) Germany. (.....)

* *

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අධ්‍යාපන පොදු සහතික පත්‍ර (හෙස් පෙල) සිංහල, 2020
කළුවිප පොතුත් තාරාතරුප පත්තිර (ශ්‍යර් තරු)ප පරිශ්‍යාස, 2020
General Certificate of Education (Adv. Level) Examination, 2020

ନାୟକ ଓ ରାଗ କଲାବ	II (ଓଡ଼ିଆ)
ନାଟକମୁଦ୍ରା ଓ ଅର୍ଥକାର୍ଯ୍ୟାବଳୀ	II (ଆଙ୍କଳିମ୍)
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) How should a teacher-producer select a script for performance in a boys' or girls' school? (05 marks)
(ii) What sort of auditions should he conduct to choose a cast? (05 marks)
(iii) What sort of guidance should he give his student-cast to bring about a successful performance? (05 marks)
 2. (i) Describe the beginnings of the tradition of farce and social comedy in Sri Lanka with H. C. N. de Lanerolle. (05 marks)
(ii) Explain why this tradition has continued to be popular to date. (05 marks)
(iii) Elucidate how, at the beginning of the career, Ernest Macintyre departed from this tradition. (05 marks)
 3. (i) Examine the strengths and weaknesses of **Julius Caesar's** character. (05 marks)
(ii) What impression of Mark Antony have you gathered from his speeches? (05 marks)
(iii) Assess the importance of Brutus. (05 marks)

Section B

4. (i) Discuss the importance of drama within the school. (05 marks)

(ii) Examine the possibilities of school drama contributing to the development of adult drama. (05 marks)

(iii) Evaluate the contribution of university academics to theatre in Sinhala or Tamil and in the English language. (05 marks)

5. (i) "The script provides only a skeletal framework for a production." Comment (05 marks)

(ii) Explain the tasks of a director. (05 marks)

(iii) "Play-production is teamwork." Expand. (05 marks)

6. (i) Ibsen reveals that he favours women's independence through his portrayal of Nora. Explain. (05 marks)

(ii) Examine the character of Dr. Rank. (05 marks)

(iii) "Torvald Helmer is a conventional husband." Do you agree? Substantiate your point of view. (05 marks)

卷之三

