

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

**නව නිර්දේශය/புதிய பாடத்திட்டம்/New 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  
 Department of Examinations, Sri Lanka இலங்கைப் பரීட்சைத் திணைக்களம் Department of Examinations, Sri Lanka  
 இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்

**අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2020**  
**கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2020**  
**General Certificate of Education (Adv. Level) Examination, 2020**

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

**59 E II**

*පැය තුනයි*  
*மூன்று மணித்தியாலம்*  
**Three hours**

අමතර කියවීම් 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 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) Lionel 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) Arthar 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 Dharmasena. (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) **Pair of Spectacles.** (2) **The Rivals.**  
 (3) **She Stoops to Conquer.** (4) **Wild Gallant.**  
 (5) **The Way of the World.** (.....)
40. The author of the **He comes form Jaffna** was  
 (1) Dick Dias. (2) Lucien de Zoysa. (3) E.F.C. Ludowyk.  
 (4) V. Ariyaratnam. (5) H. Sri Nissanka. (.....)

\* \*

**නව නිර්දේශය/புதிய பாடத்திட்டம்/New Syllabus**

**NEW**

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 பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்  
 Department of Examinations, Sri Lanka  
 இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரīட்சைத் திணைக்களம் இலங்கைப் பரīட்சைத் திணைக்களம்

**අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2020**  
**கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2020**  
**General Certificate of Education (Adv. Level) Examination, 2020**

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**

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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